

How to Build a Brand for a Composer: Analysing the Brand-building of Einojuhani Rautavaara from the 1950s to 2010s

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Degree programme International Business	
Report/thesis title How to Build a Brand for a Composer: Analysing the Brand-building of Einojuhani Rautavaara from the 1950s to 2010s	Number of pages and attachment pages 95
<p>The aim of this study was to analyse the brand building of Einojuhani Rautavaara (1928–2016), one of the most successful names in Finnish music exports of the last decades. The purpose is to collect a resource on how composers, publishers, record companies and other affiliates can support the personal branding and promotion of music artists and composers.</p> <p>For this qualitative study, Rautavaara’s own writings were used as primary data and combined with secondary data from archival and documentary research. Interviews with individuals from the music industry were also conducted. This information enables us to see in detail the marketing efforts on Rautavaara’s music that intensified since the 1990s, and how they affected the composer’s brand. The analysis of the composer’s brand also includes, besides various branding theories, the composer’s sonic and visual branding.</p> <p>This study can be a helpful resource for artists, composers, recording companies and publishers in enabling them to identify features that can be of benefit in marketing and branding efforts.</p> <p>Key findings of this study suggest that building a brand for an artist, such as a composer, is a long-term process that requires time and effort. A composer can fulfill the unmet emotional needs of his listeners and his art can be used as means of self-expression. Major results can be achieved when record companies, publishers, orchestras, and other key partners come together to support the artist’s brand. The value of face-to-face communication is highlighted as well as the importance of creating general awareness. Sonic and visual branding can have an important role in the branding of an artist. To create a strong and successful brand, the artist should be consistent and genuine, focusing on his own strengths and being proactive towards his key partners’ marketing communications. Myths, symbols, and stories can be efficient tools in building an artist brand.</p>	
Keywords Branding, Personal branding, music industry, Meta-luxury branding.	

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1 Introduction

This chapter discusses the background, research question and scope of the thesis, its international aspect, benefits, and key concepts. It also includes a description of the case company.

1.1 Background

In February 2020, American composer, journalist, and author Kyle Gann told in an interview that he felt the general interest towards his music was close to none. As of consequence, he had stopped composing altogether. (Lebrecht 2020.) American Recording Guide comments: “[Gann’s] work as a composer is still tragically underappreciated” (American Recording Guide 2010). Many composers today can feel the same, although technological advances enable the recording, preservation, and distribution of music better than ever. At the same time, music is an important element of cultural heritage. For many, it is hard to imagine a nation’s cultural legacy without thinking about particular works of music, such as Jean Sibelius’ “Finlandia” for the Finns, or Bedřich Smetana’s “Ma Vlast” for the Czechs.

The recording industry faces many challenges today. At the same time, in Finland alone the Society of Finnish Composers (Suomen Säveltäjät ry) has among its ranks over 200 paying members in the field of classical music who profess to be composers (Suomen Säveltäjät 2019). Today, for half of the price of a physical CD recording, a consumer can have access to nearly all commercially available music content through different online streaming services, such as Spotify, or YouTube Music. A study commissioned by The Finnish Music Publishers Association, Finnish Musician's Union, The Society of Finnish Composer, and Suomen Musiikintekijät Association reveals that the “pro rata” model, which is used by all major streaming services (such as Spotify and Apple Music), directs the streaming profits to the most listened tracks instead of allocating them in accordance with an individual consumer’s listening choices or music genre of choice (Muikku 2017). As of consequence, even if a user’s playlist would consist only of classical music, or jazz, large portion of the revenues would still be allotted to popular pop artists. All major streaming platforms have also been designed for popular music, often omitting perhaps one of the most crucial pieces of information for listeners of classical music: the composer. Considering this, the challenge arises: how will composers and artists in all non-mainstream genres of music get their revenues in the future? What is the future for composers as a profession?

In the interview mentioned in the first paragraph of this study, Kyle Gann added an interesting remark: “Everyone ignores composers who haven’t become *brand names* by a certain age” (Lebrecht 2020). We might ask: How do composer’s become brand names? To answer this question, the author of this study has chosen the case of Einojuhani Rautavaara, one of the biggest successes in Finnish music export to date and one of the most internationally successful composers of 20th and 21st century art music (Forsell 2016; Fonseca-Wollheim 2016; The Washington Post 2016; Larson 2016; The Times 2016; Bauer 2019; The Telegraph 2016; ClassicFM 2016; Korkala 2016; Rickards 2016a; Rickards 2016b, Huizenga 2016). The recordings of Rautavaara’s music have sold hundreds of thousands of copies and his works are continuously being performed all over the world.

Many seem to think that simply writing music is enough to make a composer successful. However, looking at the history of music and art in general, interesting composers and artists are being continuously discovered outside of the established Western “canon”. This prompts to ask why they were forgotten in the first place. In Finland, nearly no single piece of music has survived between the publication of the Latin song collection “Piae Cantiones” (1582) and the works of Erik Tulindberg (1761–1814), the first notable composer in Finland. Even in the case of Tulindberg, his works were discovered accidentally over a century after his death, in 1923 (Jacobsson 2015).

The author of this study has spent the last decade working within the recording industry and discovered that in order to have wide success, a composer needs more than his abilities in writing music: visibility and personal branding, as mentioned by Kyle Gann, are also crucial factors. By nature, many composers wish to focus on the intimate process of composing and have preference for personal privacy. One Finnish composer of art music is described by the Music Finland’s website: “Since the 1980s, he has refused to comment on his own music (no liner notes, no interviews), preferring to let the music speak for itself” (Music Finland 2020). Passiveness can easily lead into unnecessary neglect. FMQ magazine describes the same composer as “the best-kept secret in Finnish music” (FMQ 2017).

Unlike pop artists, most composers of art music do not create music videos, have fan clubs, nor engage actively with their fans. In this aspect, there is a risk that their creative work will disappear from the public attention altogether in the constant media flow of the digital age.

The author of this study began his personal journey to Rautavaara’s art while going through the CD collections in his hometown’s public library. As a high school student, the author interviewed Rautavaara to his high school newspaper and was surprised to see the

composer's willingness in answering questions. Years later, the author has taken part in the production of albums dedicated to Rautavaara's music through his professional career.

This study was commissioned by the record company Ondine. Established in 1985, Ondine has released over 35 albums of works by Einojuhani Rautavaara in cooperation with the composer, including two Grammy-nominated recordings. The company has been actively promoting the artist's music especially abroad. The aim of this study is to analyse the various elements of personal branding that took place in Rautavaara's career since the 1950s up to our times with the purpose of collecting a resource and to offer suggestions on how composers, publishers, record companies and other affiliates can support the personal branding and promotion of composers. The author of this study is not aware of the topic of personal branding having been studied before in connection with classical music.

1.2 Research Question

This thesis aims to find answers to the question on *how the composer brand of Einojuhani Rautavaara was created*. The outcome of the thesis, an analysis with practical suggestions, can serve as a guide for both composers and record companies as well as other professionals who are promoting their artistic work.

The research question is followed by three investigative questions: 1. How can a personal brand be created for a composer and what is the role of the composer in the process? 2. What are the roles of the composer's record company and affiliates, such as the publisher, in the brand building process? 3. What recommendations can be given based on the results for the commissioning company as well as composers?

Table 1. Overlay matrix

Investigative question	Theoretical Framework	Research Methods	Results (chapter)
IQ 1. How can a personal brand be created for a composer and what is the role of the composer in the process?	Ricca & Robins (2012); Aaker (2010); Holt (2004)	Literature study, company archives, composer's autobiography	4
IQ 2. What is the role of the composer's record company and other affiliates (e.g. the publisher) in the brand-building process?	Ricca & Robins (2012); Aaker (2010); Holt (2004)	Interviews with music publishers, record company staff and other affiliates	4
IQ 3. What recommendations can be given based on the results for the commissioning company as well as composers in general?	Ricca & Robins (2012); Aaker (2010); Holt (2004)	Literature study, interviews	4, 5

1.3 Demarcation

The focus of this study is Einojuhani Rautavaara's personal brand building during the decades starting from the 1950s up to our days. The study has been limited to this one composer for the following reasons: 1.) the case is a success story, 2.) most of the success has been created abroad and is connected with music exports resulting that the case has an international scope, 3.) time frame enables to study the composer's brand as a whole.

According to Ricca's & Robins' (2012, 176) theory on meta-luxury brands, a meta-luxury brand is created during decades, even centuries. Therefore, the brand-building process can take more than a lifetime. For this reason, measuring the success of a meta-luxury brand is impossible within the timeframe of months, such as while writing a study.

Although Rautavaara's significant international success started during the 1980s and 1990s, this study begins its chronological analysis from the 1950s. Reason behind this choice is the composer's public debut as a composer which took place in the early 1950s. It could be concluded that it was then when the first steps of the brand (or: future brand) emerged to the public. It was also the time of the composer's first international success; victory at the international Thor Johnson Composition competition in the United States in 1954.

1.4 International Aspect

Like all exports, exporting music has an international aspect. The music market in Finland is very small, even when compared to other Nordic countries. However, in Finland there already exists one major example of art music and international branding: Jean Sibelius. Sibelius brand is an officially registered trademark administered by the Sibelius family (Justia Trademarks 2020). During the past years there has been a variety of new products linked with the name of Sibelius, including sparkling wine, a Sibelius train, Sibelius computer software – just to name a few (Sibeliusviinit 2020; Resiina 2020; Avid 2020). It has taken several years to build the Sibelius brand. Through product sales the brand is now financially stronger than ever.

In terms of pure revenue and cultural importance, Sibelius is the biggest success in Finnish music export with all music genres included. According to Teosto (Teosto 2014), the following works are the all-time Top 10 compositions from Finland that have received the most international copyright fee revenue:

1. Sibelius: Violin Concerto
2. Sibelius: Symphony No. 2
3. Sibelius: Symphony No. 5
4. Sibelius: Symphony No. 1
5. The Rasmus: In the Shadows
6. Sibelius: Finlandia
7. Sibelius: Lemminkäinen
8. Sibelius: Symphony No. 7
9. Sibelius: Karelia Suite
10. Sibelius: Symphony No. 4

The list is dominated by Sibelius. In 2006, The Rasmus was the first Finnish pop artist ever to enter the Top 10 list that had previously been occupied by Sibelius (Sirén 2006).

During the calendar year 2003, according to Teosto (Teosto 2003), Einojuhani Rautavaara, the subject of this study, was after Sibelius #6 in international copyright fee revenues with his “Cantus Arcticus”, between hits by HIM and Darude:

1. Sandstorm (Darude)
2. In the Shadows (The Rasmus)

3. Freestyler (Bomfunk MC's)
4. Join Me in Death (HIM)
5. LA Variations (Esa-Pekka Salonen)
- 6. Cantus Arcticus (Einojuhani Rautavaara)**
7. Feel the Beat (Darude)
8. Salt in Our Wounds (HIM)
9. Letkis-Stomp (Rauno Lehtinen)
10. Funeral of Hearts (HIM)

In 2010, Einojuhani Rautavaara's standing had further improved (Teosto 2010):

1. In the Shadows (The Rasmus)
2. Arn – Tempelriddaren (Tuomas Kantelinen)
3. Sandstorm (Darude)
4. Arn2 - Riket på vägen's slut (Tuomas Kantelinen)
- 5. Cantus Arcticus (Einojuhani Rautavaara)**
6. Join Me in Death (HIM)
7. Freestyler (Bomfunk MC's)
8. Living in a World Without You (The Rasmus)
9. Tainted Love (Kwan)
10. Mongol (Tuomas Kantelinen)

In 2011, Teosto published a similar list with Rautavaara's work still clearly in Top 10 (Teosto, 2011):

1. In the Shadows (The Rasmus)
2. Arn – Tempelriddaren (Tuomas Kantelinen)
3. Mongol (Tuomas Kantelinen)
4. I Don't Care (Apocalyptica)
5. The King of Rock'n Roll (Daniel Lioneye)
6. Sandstorm (Darude)
7. Join Me in Death (HIM)
- 8. Cantus Arcticus (Einojuhani Rautavaara)**
9. Arn2 - Riket på vägen's slut (Tuomas Kantelinen)
10. Living in a World Without You (The Rasmus)

Through these statistics we have good reasons to conclude that during the last two decades Einojuhani Rautavaara has been one of Finland's biggest music export successes together with pop and rock artists such as HIM, The Rasmus, Darude and Bomfunk MC's. This is remarkable especially considering that classical music rarely receives any coverage in pop or rock radio stations. There have never been any music videos produced on Rautavaara's music, apart from a television documentary in English from 1997 featuring some of Rautavaara's music. Rautavaara's music has received international coverage through being used in various film soundtracks, such as award-winning films by Terrence Malick ("To the Wonder", 2012), and Aki Kaurismäki ("Le Havre", 2011) (IMDb 2019).

1.5 Benefits

Composers could be compared to entrepreneurs. They often promote their works without personal coaching nor professional agents. Many of them have normal secular jobs to make their living. This leaves very little time or possibilities for promoting themselves or for creating a personal brand. As the market turns more challenging and fragmented, it is important for both composers and artists to know how to stand out. As the statistics on subchapter 1.4 showed, music – even contemporary art music – can be a major source of income. This is vital information for composers to know, both in Finland and abroad, as well as for the music industry at large.

Record companies continuously seek for new potential artists and composers. This study aims to be a helpful resource for record companies, composers, and publishers in enabling to identify individual features that can be of benefit in marketing and branding efforts.

When completed, this thesis could provide an opportunity for the author of this study to combine professional interest together with studies, and to expand field of knowledge further to brand-building and marketing.

1.6 Risks

To avoid risks, a large variety of sources have been used with preference to contemporary sources always when possible. As Gabay (2015, 29–31) points out in his book on branding, our memory becomes more selective through time: even when we are confident about the accuracy of our memory, details get lost, become blurred, or they become influenced by something that we see or read later. Saunders et al. (2019, 447) also point out to the possibility of biased interviewees. By choosing a wide variety of research material and by increasing the number of interviewees, the likelihood of error can be diminished.

1.7 Key Concepts

A brand: A brand can be defined in various ways, including “name, packaging, and price, its history, its reputation, and the way it’s advertised” (Beverland 2018, 7). Brands create strong mental associations and can affect us emotionally (Aaker 2010, 204–205). Consumers often use brands to express their own identity or to feel themselves included to a group of people (Beverland 2018, 48).

Meta-luxury brand: In brief, “Meta-luxury is the economic reflection of a culture of excellence” (Ricca & Robins 2012, 199). This term refers to brands that go even deeper in quality than what standard luxury brands generally do. Respected high-quality brands are often labelled either as premium or luxury brands. The four pillars of meta-luxury brands are: Craftsmanship, Focus, History, and Rarity. (Ricca & Robins 2012, 179.)

Personal branding: According to Aaker (2010, 83), a brand (often a company) can be considered as a person with personal qualities. Personal branding means looking the issue of branding from the perspective of an actual individual person. According to Montoya and Vandehey (2009, 4), a personal brand is “a clear, powerful, compelling public image”.

Brand story: According to Ricca & Robins (2012, 115–116), through brand stories “great brands take the customer on a journey”, and one of the advantages is that these stories are unique and therefore cannot be replicated by other brands as such. This gives the brand an opportunity to stand out and to differentiate its offering from any other brands offering a similar product and to create a unique recognisable identity.

1.8 Case Company

Ondine Oy was established in Helsinki in 1985. It is a record company that specialises in high-quality recordings of classical music, both physical and digital (Ondine 2019a). The company has distributors in over 45 countries. To this date, the company has released over 600 albums. The company is an internationally well-known label in classical music industry: during the calendar year 2018, the company won several important awards (Ondine 2019b), and in 2019 the company received a Grammy nomination (Ondine 2019c) alongside its two Gramophone Award nominations (Ondine 2019d). In 2020, the company received two BBC Music Magazine nominations and an ICMA Award (Ondine 2020). During recent years, the company’s yearly turnover has been around 0,5 million € (Kauppalehti 2019).

The landscape of recording industry is quick-paced and ever changing. Documenting and analysing success factors can help the company in the future when making marketing strategy decisions.

2 Branding Theories and Their Application to Personal Branding

This chapter introduces well-known theories within the field of branding and their application to personal branding.

There are almost as many different definitions for a brand as there are authors within the field of marketing communications. As a simplified formula, a brand might be understood as: Brand = to a product and/or service + values + associations (Beverland 2018, 8). If we expand the concept, it will include diverse elements such as the brand's "name, packaging, and price, its history, its reputation, and the way it's advertised" (Beverland 2018, 7). For David A. Aaker (2010, 17), a brand is all about quality. Without quality, there is no brand. But in today's context, the meaning of branding has gone even further. According to Debbie Millman, "we use brands to project who we want to be in the world, how we want people to perceive us, and how we want to feel about ourselves" (Beverland 2018, 3). As a result, brands become part of our own identity. Even authors who are openly opposed to the ideas of branding, such as Naomi Klein, agree on the functionality and benefits of its basic concepts. Klein addresses criticism on brand *names* gradually becoming more important than their actual *products* and for undermining the original concept of quality (Klein 2017, 424).

Brands are not limited to only material products or services. They can be visual logos, sounds (sonic/audio branding), or persons (such as celebrities, or music artists).

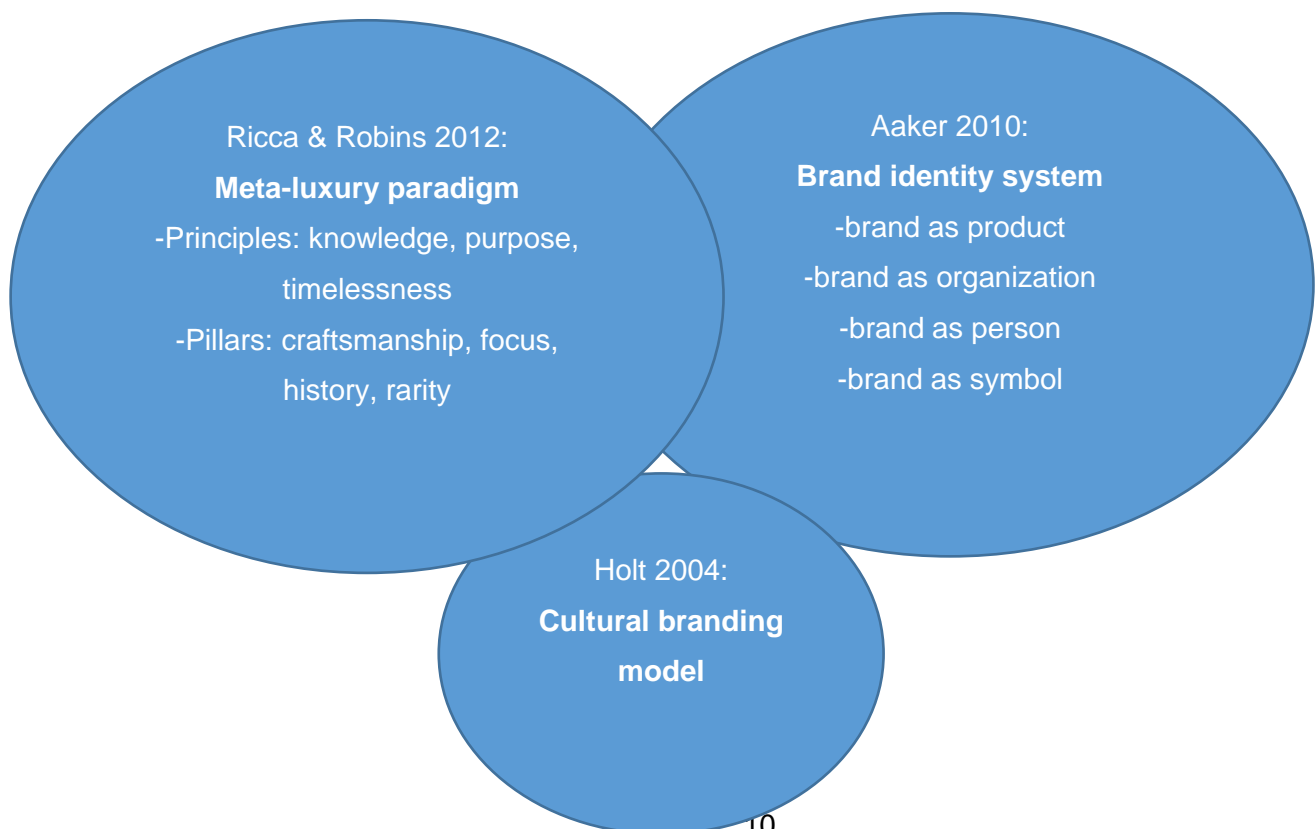


Figure 1. Theoretical framework to the Research Question

Most theoretical frameworks have been created with companies or physical products in mind. If we consider personal branding, common theoretical frameworks can be used by replacing companies with human attributes of actual persons. In this perspective, the company is simply turned into a one-person company. David A. Aaker (2010, 78) has created four brand identity perspectives with the purpose of ensuring that a brand has depth. This model includes considering the brand as 1.) product, 2.) organisation, 3.) person, and 4.) symbol. The third element directly implies analysing the brand by considering the company as a human being. This method is directly applied in personal branding.

Theoretical framework in branding often focuses on large international companies with mass production. However, Manfredi Ricca's and Rebecca Robins' concept of Meta-Luxury analyses how branding, its terminology, and key concepts fit in the world of luxury items and the "culture of rarity" (Ricca & Robins 2012, 27).

In his book "How Brands Become Icons" (2004), Douglas B. Holt uses the expression "cultural branding" for a phenomenon akin to Ricca's and Robins' Meta-luxury branding. According to Holt, conventional branding models simply do not work efficiently in creating truly iconic brands (Holt 2004, 13).

This study uses for its theoretical framework Aaker's generic 4-step brand identity system combined with Holt's and Ricca's and Robins' in-depth analyses. Like in any analysis, it is wise to use more than one tool to have a broad picture on the topic. None of these models have been originally created with personal branding as the primary purpose in mind. For this reason, and for giving depth to the topic, more than one model has been used.

2.1 Theories in Personal Branding

Personal branding guidebooks – such as presented by Montoya and Vandehey (2009), Salenbacher (2013), and Foster and Oldenburg (2017) – use mainly the same theoretic frameworks as branding in general with the difference that words such as "company" or "organisation" have been replaced with individual persons. Individual persons often work as entrepreneurs. Individual entrepreneurs can be considered as one-person companies. One can only think about such diverse figures as Madonna, Einstein, Napoleon, Elvis, JFK, or Obama to understand that a person can become a powerful brand connected with

strong attributes – either positive or negative. It is worth noting that remarkably many luxury brands are named after individual persons: Armani, Ferrari, Louis Vuitton, Hugo Boss, Gucci, and Chanel, to name a few. All these names bring attributes to the reader's mind. The power of names has been long known and even the ancient books of the Old Testament mention the importance of "having good name", or reputation, "over riches" (Proverbs 22:1; Ecclesiastes 7:1, Holy Bible. New International Version 1984).

According to Montoya and Vandehey (2009, 4–5), personal branding is based on two vital pieces of information: a) Who you are as a person, b) What you specialise in doing, including a promise on what is being delivered. Each time when expectations are met, a relationship is gradually being built between the brand and the client (Montoya & Vandehey 2009, 5). Montoya and Vandehey (2009, 15–16) put a strong emphasis on the brand's ability in creating feelings. Due to this, according to Montoya and Vandehey, creating awareness is the most crucial aspect of personal branding. It is important to realize that vast majority of people are indifferent about the existence of a person's brand when there has been no contact at all with the brand. There is no possibility to create any emotional impact between the brand and the public if the brand is not even known to exist. This becomes particularly important when there are already others in the market offering same or a very similar service or a product. (Montoya & Vandehey 2009, vii.) Montoya and Vandehey go even as far as to claim that visibility has more importance than ability (Ibid., 29). Newspapers and media are a natural choice for gaining wider visibility and public attention (Ibid., 165).

Montoya and Vandehey (2009, 6) define personal branding simply as taking necessary steps with the aim of controlling how other people perceive the brand, as others will irrevocably form an opinion on the brand, negative or positive, sooner or later. These perceptions are not necessarily founded on any facts but affect deeply the brand's success. Montoya and Vandehey point out (Ibid., 15) that building a personal brand will eventually take considerable amount of time, just as building a trustworthy relationship does between human individuals. After becoming aware of the brand, the second mission is to make the consumer to feel affinity for the brand and to start thinking: "this person [or brand – J.V.] is like me" (Ibid., 20). In order to achieve this, four steps are necessary: 1.) to have a clear and simple message on the brand, 2.) communicating on what differentiates the brand from its competitors, 3.) being always consistent when repeating these messages, and 4.) being authentic (Ibid., 27). If the brand pretends to be something else than what it really is, the reality will sooner or later come out (Ibid., 29). Inventing a totally fictive personal brand and being consistent with it is time-consuming and there is no easy way to return from it. Instead, the easiest and the most effective way of building a personal brand is to "be the

brand” – by building it around what the person genuinely is, including skills, preferences, as well as flaws and strengths. (Ibid, 263.)

Foster and Oldenburg (2017, 24) are more specific in listing what is being included in personal branding:

- Your name
- Your look
- Your personality
- Your strengths
- Your weaknesses
- Your way of communicating about yourself
- Your identity

These listed aspects are being influenced by culture (such as national or professional), trends, the economy, laws and regulations, and your image.

Opposed to Montoya’s and Vandehey’s idea of one undivided personal brand which encompasses everything, including private and professional life, Foster and Oldenburg (2017, 31–32) are dividing the individual into three layers: 1.) Professional you, 2.) Personal you, 3.) Private you. From these three layers, “Professional you” refers to a personal brand which acts in professional situations and is a perfected version of the individual. This includes behaviour, communication, gestures, and clothing. It also includes how the person represents himself or herself in the media and in social networks, and what is being written, or shared, in public. On the opposite end of the three layers is “Private you” which includes things and behaviours that you do not wish others to know about. If “Professional you” is too different from the “Private you”, there is an obvious risk of collision between the public and the private images. The more controversial or confusing the collision is, the more negative media attention it will attract. For this reason, preparation and planning in advance on how to handle such situations is being recommended. (Ibid., 33.)

General branding theories that are being applied to personal branding are discussed more in detail below.

2.2 General Branding Theories Applied to Personal Branding

2.2.1 Aaker's Two Models

In addition to his 4-step Brand Identity Model mentioned in the previous sub-chapter, David A. Aaker has also introduced another model fitting both for companies and for personal branding: Brand Equity Model.

Brand Equity Model (Aaker 2010, 8) describes in simple terms how brand equity (such as name and/or symbol) can create brand loyalty, name awareness, perceived quality, brand associations, and how other proprietary brand assets can give competitive advantage. All these aspects individually and together can generate value for the brand. Brand associations can include, among others, celebrity spokespersons who are endorsing the brand in public (Ibid., 25).

Aaker points out (2010, 68) that brands are establishing relationships with consumers through their brand identity, including values and associations which are also including a promise. As already earlier mentioned, Aaker's Brand Identity Model (2010) has four brand identity perspectives: the brand as a 1.) product, 2.) an organisation, 3.) a person, and 4.) a symbol. Aaker notes that not all brands need these four aspects to be included: "For some brands, only one will be viable and appropriate" (Ibid., 78). Thus, Aaker affirms the possibility of using only one element from his Brand Identity Model as a basis for personal branding. This model will be further discussed and applied in chapter 3.

2.2.2 Meta-Luxury Branding

In a book published in 2012, Manfredi Ricca and Rebecca Robins introduced their concept of branding, Meta-luxury branding. According to their own definition (Ricca & Robins 2012, 9), Meta-luxury is "an enterprise paradigm based on knowledge, purpose and the pursuit of timelessness, ultimately embodied in a unique achievement". Meta-luxury brands, whether organisations or individuals, are based on knowledge and talent, with an ambition of having a place in history by creating something unique. Instead of seeking for short-term business opportunities or putting emphasis on brand management strategies, main focus remains in quality, an aspect which has also been highlighted by Aaker (2010, 17). Already due to the very nature of these brands, traditional brand models and strategies do not fit them, and these brands cannot be reshaped or "diluted" for any short-term profit. (Ricca & Robins 2012, 13.) While normally business is driving the brand, "in meta-

luxury it is the brand that drives the business” (Ibid., 14). Meta-luxury brands are not hostile to growth and money, but rather they are more “sustainable” in their approach to the markets with an emphasized focus on long-term goals (Ibid., 12).

Four Pillars of meta-luxury as defined by Ricca and Robins are: 1.) Craftsmanship, 2.) Focus, 3.) History, and 4.) Rarity. While most products are created in volumes, in meta-luxury the driver of demand is rarity (Ricca & Robins 2012, 27). Craftsmanship is something that is vital for creating masterpieces. It refers to generations and decades of accumulated expertise, tradition, innovation, and knowledge. (Ibid., 24.) The term “focus” refers to purpose and mission, and determination for excellence (Ibid., 25). Third element, “History” does not refer only to legacy but to a deeper understanding of the brand’s position in time (Ibid., 26). It is a history of meaning instead of mere succession of random events (Ibid., 180). As explained by Ricca and Robins (Ibid., 166), these four pillars of meta-luxury branding are the results and consequences of striving for quality and excellence. From customer’s point of view, these are the very reasons why they choose the brand. Ricca and Robins agree (Ibid., 167–168) that meta-luxury brands create less growth compared to other brands and are therefore less profitable. However, the value comes with time together with a possibility of creating a monopoly: “Meta-luxury is, from an economic standpoint, a game of patience, discipline and modesty” (Ibid., 174).

2.2.3 Cultural Branding

Douglas B. Holt uses the expression “cultural branding” for a phenomenon akin to Ricca’s and Robins’ meta-luxury branding. According to Holt, conventional branding models do not work efficiently in creating iconic brands (Holt 2004, 13). Holt describes these brands as the “best-in-class identity brands” used by people who value them as means of one’s self-expression (Ibid., 5). This is largely done by relying on myths and storytelling which are being reinforced through advertising that features human characters that people want to identify with – even when knowing that the characters are fictitious and set in imaginary places (Ibid., 7–8). Holt places these iconic brands between cultural icons (famous celebrities) and identity brands (Ibid., 4). What makes iconic brands so effective is their ability to address collective anxieties and desires that the consumers are living (Holt 2004, 6). Eventually, the brand becomes a symbol of a desired myth which can be experienced collectively with others as a kind of a “ritual action” (Ibid., 8). Holt argues that “the greatest opportunity for brands today is to deliver not entertainment, but rather myths that their customers can use to manage the exigencies of a world that increasingly threatens their identities” (Ibid., 221). According to Holt, in cultural branding “the story itself must be the centre of strategy, because the quality of the myth - - drives the brand’s identity value”

(Ibid., 63). This is partly done by a distinctive aesthetic “charisma” through which the iconic brand compels their audience to embrace the brand’s worldview (Ibid., 65).

As opposed to cultural branding, Holt describes Aaker and other major brand theoreticians as advocates of “mind-share branding” which is more focused on associations rather than myths, based on repetition, and on products with functional benefits for their consumers rather than as means of building an identity (Holt 2004, 14).

Holt’s sequel book together with Douglas Cameron, “Cultural Strategy” (2010), gives further examples of cultural branding and underlies the importance of historical changes in society. These changes are enabling the creation of new cultural brands. During such social changes, many old and respected brands lose their status and give place for more innovative brands. According to Holt and Cameron, “social disruptions create ideological opportunities. - - Consumers yearn for brands that champion new ideology, brought to life by new myth and cultural codes as opposed to the dominant cultural expression.” (Holt & Cameron 2010, 185.)

2.2.4 Audio/Sonic Branding

As stated earlier, branding can take place in many forms. According to Gabay (2015, 22), branding can be

- visual
- sonic
- kinaesthetic (perceived through touch)
- olfactory (perceived through smelling)
- gustatory (perceived through tasting)

Sonic branding is an aspect that is evidently important when it comes to music and composers. Minsky’s (2017) introduction to audio branding is mainly targeted for large companies on how they can use sounds in their own marketing efforts, such as television or radio advertisements. However, the basic principles of sonic branding can also be adapted to musicians and composers. Sonic branding is further analysed in chapter 4.4.

3 Explanation of the research methods

This is a research-based thesis. The aim is to be an explanatory study (Saunders et al. 2019, 186–187) on the phenomenon of building a personal brand for a composer. The topic is within the field of marketing communications, and since the topic is a phenomenon dealing with words and images rather than numbers, the approach for the research is qualitative (Ibid., 179).

Case study research is used in answering the first investigative question regarding the branding of a composer and the composer's role in the process (Saunders et al. 2019, 196–199). This includes archival and documentary research on the company's archived material (which includes documented secondary data, such as magazine articles and marketing material in English), the composer's autobiography in Finnish, "Omakuva" (Rautavaara 1989), as primary data, as well as theoretical literature (Saunders et al. 2019, 195–196; 338; 345). Documented literature and interviews will be compared to theoretical models of brand-building with the aim of studying differences and similarities (Ibid., 77). The material from the autobiography is authentic, coming directly from subject of the study. Comparing the material from the autobiography to other literary sources with a critical look will add objectivity and credibility to the source material (Ibid., 76). Through an inductive approach the theoretical literature is compared to data collection and then generated to form a basis of the composers' brand building process which this study aims to analyse (Ibid., 153). This study also briefly consults some literary material written after the publication of the composer's autobiography: a collection of the composer's own writings published in 1998 ("Mieltymyksestä äärettömään"), and two books on Rautavaara. First of the books, "Unien lahja" by Pekka Hako (2000), gives further information on the composer's life events between the years 1989 and 2000. The second, Samuli Tiikkaja's biography "Tulisaarna" (2014), besides being the most extensive biography on the composer's life, gives added information on the composer's life events from the year 2000 to 2014, the year of its publication. The published literature on Rautavaara, which includes over 2 100 pages in seven different books, is most likely the largest body of literature to have been written on the topic of a Finnish composer since Sibelius.

For investigative question number 2 regarding the role of the composer's affiliate groups, I will do empirical research in form of semi-structured interviews (one-to-one interviews: either face-to-face, or through email when the geographical distance is too long) in order to get in-depth knowledge from people who currently, or in the past, worked within organisa-

tions connected to the composer (such as the composer's publishers or a record company) in order to understand the phenomenon better (Saunders et al. 2019, 437; 444; 447). These people have first-hand experience on the topic and will be able to contribute valuable insights on the topic. As they have been involved on the topic during their professional work life, their input is at the same time closely related to professional work life. The number of people involved in the brand-building of Einojuhani Rautavaara are few, so the number of interviewed individuals will be relatively small.

Potential risks involved in the data-collection process include that all interviewees possess subjective opinions which can be biased or influenced by the passing of time (Saunders et al. 2019, 449). However, the larger the sample of the interviewees is, the more credible the objectivity of the results are. There also exists a possibility of distortion of data. By using multiple sources this risk can be more effectively eliminated. (Saunders et al. 2019, 366.)

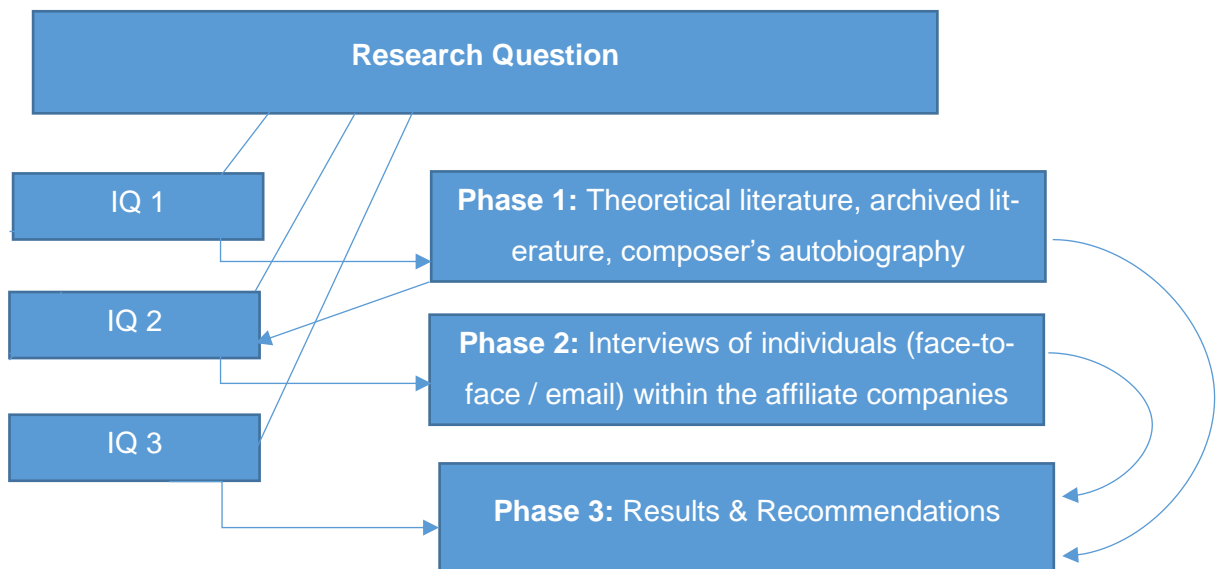


Figure 2. Research methods.

Research question has been divided into three investigative questions. Phase 1 consists of literature search. Results will be highlighted together with recommendations for investigative question 3 on the last phase (Phase 3). Phase 2 is based on one-to-one interviews. The interview questions will be decided after the literature search. The results of Phase 2 will also be highlighted in the recommendations on Phase 3.

The composer's autobiography "Omakuva" [Self-Portrait] (1989) is the main primary source of literature in this study. On several occasions Holt describes (2004, 221) brands

as *myths* that are being used by customers to manage the exigencies of a world that increasingly threatens their own identities. The word “myth” can have several meanings. One of the meanings of the English word can be used as a synonym for false notions or tales, such as in the case of a unicorn, a well-known imaginary creature (Merriam-Webster: Myth). Trust is a very important element in building a brand (Montoya and Vandehey 2009, 15). However, building a brand, or writing a brand story, does not automatically guarantee that each individual fact can be verified with absolutely certainty. In order to create a simple and clear brand story, consistency is important (Ibid., 27). For the sake of consistency, some (or several) aspects might be simplified or ignored. Equally important is what is not being told. In his autobiography, Rautavaara asks rhetorically at the beginning of a chapter: “Roles, roles, one after the other. Would there really exist something ‘real’, something ‘genuine’?” (Rautavaara 1989, 93). Rautavaara repeats the word “role” on several occasions in his autobiography. He also makes a comment on Sibelius’ biographies as “folklore” tales (Ibid., 118). Many brands, such as companies that have operated during times of war, or religions with a history in colonialism, have difficulties in describing their past actions for contemporary readers. Their values might have radically changed with time. To cope with it, silence is often used as a method. As noted by several authors, including Montoya and Vandehey (2009, 29), applying false elements to a brand can be extremely risky. However, already the act of writing something about one’s self is a deeply personal and subjective process. The factual truthfulness of a brand story is beyond the scope of this study. Rautavaara’s autobiography as a form of a literature genre, including its factual truthfulness, has been analysed by Marika Leed in 1999. Rautavaara has stated when talking about other artists: “An artist has his personal right for the self-portrait of his own life” (Rautavaara 2001, 83). Rautavaara also agrees that talking about the past always automatically turns fictitious (Ibid., 248).

It should be noted that Rautavaara’s autobiography contains repetitions, the structure of the work is not totally refined, occasionally turning into the form of a work diary. The topics are changing in quick succession in nearly an improvisatory manner. This might point out to a quick writing process. The composer himself brings to the reader’s attention the fact that large portion of the events described in his book happened only within a span of one year, in the mid-1950s. Half-way through the book, the composer is still in his 20s. However, soon the autobiography has nearly a 20-year gap on any major biographical events, between the years 1959 and 1982. (Rautavaara 1989, 100–101 & 215). The description of his life during this gap is mainly devoted to the commentary and technical analysis of his own compositions. It might be concluded that the author has not considered the gap of 20 years as relevant to his brand story. According to Montoya and Vandehey (2009, 6), personal branding is simply the act of taking control of own brand before others do it. From

this perspective Rautavaara's act of writing an autobiography in the late 1980s might be viewed as an act of necessity to explain, define, and secure his own brand in front of the public eye.



Picture 1. Books on Einojuhani Rautavaara published in Finland from 1988 to 2014. Kalevi Aho's essay book (1988) is the only one including portions translated in English. (Source: Joel Valkila.)

4 Analysis on Rautavaara's Brand

This chapter of the study contains a detailed examination of composer Einojuhani Rautavaara's brand using the theoretical framework represented in Chapter 2. This is first done with the help of Aaker's branding models (Chapter 4.1) followed by an analysis (Chapter 4.2) using the Meta-luxury branding theory by Ricca and Robins. Topics related to these models are discussed in respective sub-chapters. Further reflection is done in Chapter 4.3 through Holt's Cultural Branding framework. Elements of sonic and visual branding are represented in Chapters 4.4 and 4.6. One individual sub-chapter discusses Rautavaara's sonic brand in relation to American composer Alan Hovhaness (Chapter 4.5). Chapter 4.7 describes some of the marketing efforts and the artist's brand in international press. Chapter 4.8 analyses Rautavaara's popularity based on the number of performances of his works with the help of statistics. Final part (Chapter 4.9) includes interview results on Rautavaara and his artist brand.

4.1 Aaker's Branding Models and Rautavaara

One of the elements in Aaker's Brand Equity model is the element of "Other Proprietary Brand Assets", which includes "Celebrity spokespersons" and associations that brand creates among consumers (Aaker 2010, 25). One major spokesperson for Rautavaara's music was Jean Sibelius (Rautavaara 1989, 116–119). As already mentioned in Chapter 1 of this study, Sibelius is still after 150 years from his birth clearly the strongest brand in Finland's music export in terms of reported revenue. Through registered trademarks the name of Sibelius, a name strongly linked with quality and artistic integrity, has been attributed to various products. After Sibelius granted the young Rautavaara a scholarship to study music in the United States in 1955 (Rautavaara 1989, 116), the name of the cultural icon quickly became associated with Rautavaara. At times Sibelius has been erroneously described as Rautavaara's "teacher" or "mentor" (Ibid., 130). However, it is not known that Rautavaara would have ever enjoyed any private tutorship from Sibelius. The significance in terms of publicity for a young composer's career of having been handpicked by a cultural icon like Sibelius cannot be underestimated. Suddenly some of the same attributes of quality that had been linked to Sibelius were linked to Rautavaara's music. In his autobiography Rautavaara mentions of having lived as a student in the same street where also Sibelius had lived (Ibid., 91). Rautavaara had also carried Sibelius' coffin at the composer's funeral procession in 1957 (Ibid., 118). Especially the latter, when told to foreign listeners, might have sounded as kind of a ritual where Rautavaara was publicly inaugurated as Sibelius' official successor. Finnish listeners, on the other hand, might remember the famous news photos of the funeral procession. Several composers, both young and old, took part in the funeral procession. When listening to Rautavaara's music, a Finnish

listener might, in contrast to foreign listeners, subconsciously draw a parallel between Sibelius' "The Swan of Tuonela" and Rautavaara's swans in his "Cantus Arcticus".

Another example of an association with Sibelius was the visit of the Philadelphia Orchestra at Rautavaara's home in year 2000. This was the second time when the famous American orchestra visited the home of a Finnish composer: the previous occasion had been at Sibelius' 90th birthday in Ainola, in 1955. Rautavaara himself writes that this could have been understood by some as an act of "myth-building". (Rautavaara 2001, 241.) As was the case on Sibelius' 90th birthday, Rautavaara also had the opportunity to give a scholarship to a young composer on his 70th birthday (Tiikkaja 2014, 525). Among music lovers Sibelius is famously known for having finished 7 numbered symphonies. Upon completing his 8th Symphony, Rautavaara jokingly commented to the press that "somebody had to write the Eighth". Although Sibelius' name was not mentioned, Rautavaara was making a reference to him (Ibid., 243). Since the 1990s, Rautavaara's music has been particularly promoted by the Helsinki Philharmonic Orchestra – the same orchestra that played a crucial role in Sibelius' career. We can understand that the references to Sibelius are abundant when it comes to Rautavaara and used with skill.

As Aaker points out (2010, 68), brands are establishing relationships with consumers through their brand identity, including values and associations. Through the choice of clothing many consumers wish to identify and assimilate themselves to a certain group of users and share its values, including its view on the world and aesthetic principles. The same applies also to the choice of entertainment and music. Music is factor that has the potential to unify its listeners, but it is also a factor that can very easily divide people into cultural, social, or even ethnic segments. Listeners of rap music can often be recognized already from their style of clothing. Classical music listeners and the listeners of hip-hop music share common platform only very rarely and mainly in the case when these two genres of music are joined together through a crossover project, such as in the case of Finnish rap artist Paperi T and the Sinfonia Lahti symphony orchestra (Sinfonia Lahti 2018). Therefore, the listener's choice of listening to the music of Rautavaara or hip-hop can be understood as an expression of a desire to become a part of a certain aesthetic worldview and to share it with others.

For a composer, it is important to understand the difference between a desired brand identity from the artist's current existing brand image (Aaker 2010, 72). Brand identity goes beyond the music that is being written by the composer. It encompasses everything what the artist says in published interviews, writings, on social media, and in all that is visible to the public – even clothing (Foster and Oldenburg 2017, 24). Traditionally, one way

for a composer to get his message through has been by drawing attention through scandals. The most famous scandal in music history, and one of the most well-known pieces in 20th century classical music, was the premiere of Igor Stravinsky's (1882–1971) "Le Sacre du Printemps" in Paris in 1913. Here the scandal was caused by the modernity of Stravinsky's musical language and not by his personal characteristics. A Finnish equivalent to the premiere of Stravinsky's "Le Sacre du Printemps" was the performance of Magnus Lindberg's "KRAFT" in Helsinki in 1985 which started a new era in Finnish contemporary music. This event brought much attention to the composer and branded him as a young radical who was breaking old traditions. (Yle 2019). Other composers have preferred to create an aura of mystery, for example, through intellectual comments, or by remaining outside of the public sphere. As music history clearly shows, the option for a composer to withdraw from the public contains a major risk to get neglected and forgotten by music history. There are countless of examples to confirm this. Rather, for a composer to have comfortable relations with the public and the media is clearly a benefit but also requiring great skill.

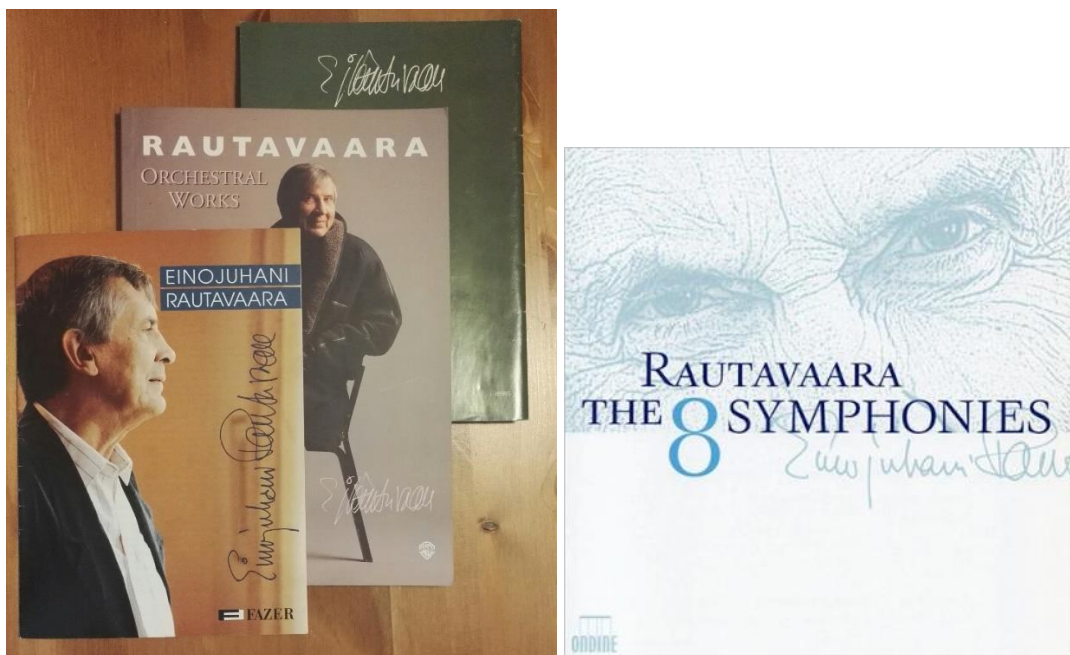
It should be noted that there was nothing scandalous in the appearance of Einojuhani Rautavaara into the Finnish music scene during the 1950s. The first public scandal came only in the Autumn of 1962, when a well-known conductor seemingly refused to conduct Rautavaara's orchestral work "Arabescata" (Symphony No. 4) in a symphony concert. This too seems to have been rather the consequence of personal frictions within Finnish cultural politics of the time and not directly connected to the composer. (Rautavaara 1989, 236.) Rautavaara's "method" of drawing attention to himself before the 1980s had simply been silently focusing on the quality of his art with the hope that it would eventually draw attention by itself.

Aaker (2010, 9) together with Foster and Oldenburg (2017, 24) mention the importance of the brand's name and the care that is required when choosing it. Although branding theories are relatively new, Rautavaara is known to have been spending time on several occasions thinking about the exact form in which to write his own name: for a period of time he wrote his last name with a "w" (Rautawaara), as "a symbol and logo" of his family that was filled with well-known musicians (Rautavaara 1989, 177). According to Tiikkaja (2014, 49), the composer wrote his name with "w" during the period of 1946–49. During his student years, he was still known simply as "Eino" as his first name (instead of Einojuhani). This resulted problems when the composer was easily confused with his father, an opera singer with the same name. Rautavaara decided to change his first name to Einojuhani in 1956 (Tiikkaja 2014, 167). Besides enabling him to distinguish better from his own father, this also created a symmetry between his first name and his family name which now both had 10 letters. Finland's best-known classical composer Jean Sibelius had gone through a

similar process when he abbreviated his “Johann Julius Christian” to his artist name Jean at the age of 20, in 1886 (Sibelius.fi 2020).

4.1.1 The Use of Symbols and Rautavaara

One of the aspects of brand identity includes the use of symbols (Aaker 2010, 74). These can be visual symbols, such as logos used by many pop and rock groups. In the field of classical music, scores and audio recordings are occasionally accompanied by a printed signature of the composer. Such signatures can either act as logos or be used as symbols of quality. In a similar way, the signatures in Heinz ketchup or Kellogg’s cereals packaging is intended to convey the idea of quality. In some of Rautavaara’s brochures (Picture 2) and album covers (Picture 3), his signature has been added on the cover. This could be to give an indication that the material has been authorised and approved by the composer, or as a sign of quality and authenticity. As of example, in the art world, Picasso’s signature is used to indicate a unique artist and acting as a sign of quality it adds considerable value to the product. Without the signature, a painting by Picasso has greatly reduced value.

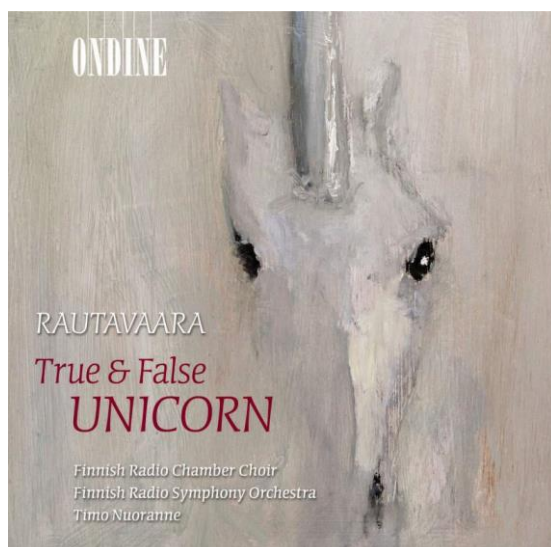


Picture 2 & 3. Brochures from Rautavaara’s publisher featuring the composer’s signature (Picture 2). (Source: Joel Valkila’s archives). Ondine album of Rautavaara’s 8 Symphonies with the composer’s signature on the cover (Picture 3). (Source: Ondine.)

The composer himself often signed his letters or referred to himself as “EjR”, which is also being frequently used in the text of his autobiography appearing first time already at the bottom of its foreword (Rautavaara 1989, 6). This can simply be a stylistic choice, or a

subtle reference to a canon of legendary composers, such as Ludwig van Beethoven, often abbreviated as LvB, or Dmitri Shostakovich, simply known as DSCH as the title of the magazine dedicated to Shostakovich studies, DSCH Journal, indicates (DSCH Journal 2020). On a deeper level, Rautavaara's use of "EjR" when referring to himself in the third person is interesting in the sense that it might symbolise the difference between him as an artist and his inner private self. It could even be worth asking if the Rautavaara we know as an artist really is the "real" Rautavaara?

Symbols are not necessarily visual representations. In his writing from 1998, Rautavaara describes symbols as being "autonomous, they come into life, they prosper and then they die", and goes on to describe music as a "symbol" and "a form of communication". Rautavaara quotes Jung's definition that symbols are "psychological mechanisms for the transformation of energies". This way symbols, whether religious or not, can have a great impact on an individual's life (Rautavaara 1998, 11–12). According to Aaker, symbols are most effective when they are used as metaphors (Aaker 2010, 85). Besides music, Rautavaara mentions three distinctive symbols in his life: the dragon, the unicorn (Picture 4), and angels (Rautavaara 2001, 20). Rautavaara describes the unicorn as being deeply personal, being a symbol of "an artist's destiny" (1998, 43). In addition, Rautavaara has also talked about dolphins in connection of writing his 3rd Piano Concerto (Rautavaara 1998, 11). Rautavaara had used angel symbolism in his works since the 1970s, but Rautavaara's art became inseparably connected to the idea of angels only through the success of his Symphony No. 7, "Angel of Light" (1995). Tiikkaja (2014, 385) suggests that angels and unicorns appeared into Rautavaara's life in 1977, the year of the composer's first visit to New York since his student years.



Picture 4. An album of Rautavaara's music portraying his personal emblem, the unicorn. (Source: Ondine.)

Angels can be interpreted in several ways, but there is no doubt regarding the connection to spirituality, mysticism, and religious feeling. Angels as symbols do not have any clear connection to a specific movement in organised religion but belong to the catalogue symbols of several faiths, including Judaism and Islam. Rautavaara has on several occasions described what his angels are: frightening and dangerous (Rautavaara 1998, 115). Many of these compositions are violent by nature and this way Rautavaara distances himself from the typical Christian imagery of soft and harmless angels. The dualism in Rautavaara's 7th Symphony, "Angel of Light", is particularly interesting. The music has serenity and lightness combined with dark elements, and the final outcome is not totally clear. The New Testament (2 Corinthians 11:14) refers to "an angel of light" only once, referring to it as the Devil in disguise. Rautavaara himself has made a general reference to his angels as Jacob's struggle with an angel, as described in Genesis chapter 32 (Cronvall 1997). The ambiguous nature of Rautavaara's symbol becomes clear.

At the end of Part I of the book "When No Is Not Enough" (2017), Naomi Klein connects the rise of brands during the 1980s together with the decline of institutions that used to create a sense of belonging and identity, including "organized religion" and the "unmet need of being part of something bigger than ourselves". Spiritual aspect of a brand can provide emotional benefits to a consumer (Aaker 2010, 85). As Communism collapsed in Eastern Europe by the early 1990s, old institutions which had governed the lives of countless of individuals for decades suddenly vanished. One of the consequences was a sudden surge (or return) in spirituality. Churches were re-opened and religious literature became freely distributed after many decades of restrictions. Traumatic experiences of living under authoritarian regimes were brought to public light and there was a general need for consolation. It was considered by some as the ultimate victory of spirit over matter. At the same time, several composers from Eastern Europe who had either been suppressed by the Communist regime, or had otherwise been neglected, became highly fashionable in the West. Many of their works had already been written several years earlier but only now had their second coming.

In 1993, unknown Polish composer Henryk Górecki entered the pop charts by selling 750 000 copies of his Symphony No. 3 – a piece that had been written in Poland already in 1976 (Lebrecht 2008, 261). The consequence was, as described by Lebrecht, that "Minimalists John Adams and Einojuhani Rautavaara were chased down streets by chaps in suits. Gorecki, a Katowice craftsman, found himself at the centre of a bidding war between two publishers" (Lebrecht 2008, 101). Situation had changed very quickly. Successes of-

ten include elements of coincidence and luck. This downstream of so-called “new” spirituality naturally benefited Rautavaara whose music had had a spiritual undercurrent already since his early piano suite, “Icons” (1955), and had taken a deeper turn towards mysticism during the 1970s. This echoes Holt’s and Cameron’s notion that “social disruptions create ideological opportunities” (Holt & Cameron 2010, 185). The collapse of Communism in Europe was a social disruption of the highest order which created opportunity for a new wave of spiritualism. Music that had been written already many years ago was finally resonating with people’s unmet needs (Aaker 2010, 190). Based on Aaker’s theory, it is beneficial to know the trends, even if they are not the driving force of an artist – this will help to detect and exploit market opportunities when they arise (Aaker 2010, 255).

4.1.2 Self-Analysis & Core Identity of Rautavaara’s Brand

Each brand, including artist brands, have their strengths and weaknesses. Not every composer is a symphonist. Not every symphonist is a miniaturist or a composer of operas. Aaker suggests applying self-analysis for brands (Aaker 2010, 196–200). This enables to get an idea of what are the brand’s strengths and weaknesses, and points that can be further developed, and points which likely are beyond the possibility of development (Ibid., 197).

The types of associations that come into mind regarding a brand might be linked to a certain geographical zone or heritage. But even more important for the artist is to analyse his role in relation to previous generations of artists: if a composer is a symphonist, he should have an idea regarding what makes him different or similar in relation to past examples within that genre. Is the artist’s approach revolutionary, unique and forward-looking, or making frequent references to past traditions? (Aaker 2010, 196.)

In the case of Rautavaara, his eight symphonies are clearly different from one another in their style and scope. This also makes them particularly memorable. In his first two symphonies, the composer actively tried not to imitate the dominating example of popular symphonists of the time, such as Shostakovich. The composer’s 3rd Symphony is a “hybrid” work in the sense that it combines orchestral elements which seemed to be linked to the symphonies of Anton Bruckner (1824–1896) into modern Serialism with a particularly Nordic sound. Rautavaara’s 4th Symphony, “Arabescata”, is his most modern and abstract creation among the numbered symphonies. His 5th Symphony was again totally different in its philosophy and scope compared to its predecessor, with hints to the Polish school of post-WW2 composers who were having much popularity at the time of writing the symphony. Rautavaara almost seems to suggest to his colleagues: “What’s the deal? I can do the same.” The last three symphonies are more unified in their lush post-Romantic

orchestration. His most popular symphony, No. 7, is the most spiritual within the series and an orchestration that occasionally brings into mind Scandinavian master composers, such as Sibelius. In each of these cases, besides the deep knowledge of the genre, the composer's relationship and approach to tradition (or to certain schools or other composer brands) is clear in each one his symphonies. Rautavaara is not against tradition. Instead, he quotes the poet T. S. Eliot's notion that "individual talents *reorder* tradition" (Rautavaara 1999).

Rautavaara's favourite medium of writing music were the operas. Rautavaara's first opera "Kaivos" ("The Mine") can be seen as a highly original continuation of post-war German opera tradition. Afterwards the composer did not integrate himself to any specific opera style or school, but rather created works of art that primarily reminded of his own artistic self. Besides writing the libretti himself, they were always autobiographical at least in some level. All the characters in his operas had real life counterparts. (Rautavaara 1998, 32.) In his operas "Vincent" and "Aleksis Kivi", Rautavaara seems to assimilate himself with the main characters: artists who were not understood during their own lifetime with tragic consequences. "House of the Sun" deals with the composer's interest in the mysterious concept of time. According to the composer, operas are the most suitable mediums for "offering myths" (Rautavaara 1989, 283).

Core identity represents "the timeless essence of the brand" (Aaker 2010, 85). Instead of going after the latest trends, an artist can decide to be his unique self and rather patiently wait for his core identity to become appreciated. Most remarkable artists, such as the Dutch painter Vincent van Gogh (1853–1890), were many years ahead of their own time. Indifferent to current trends, they remained loyal to their own vision and core identity. Today, many of these artists are considered timeless classics and counted among the greatest achievements in the history of art. In a similar fashion, if a composer has a strong vision, he should collect courage in following that path in creating a consistent and unique identity, a "soul" for his artist brand (Ibid., 87). A strong artistic vision cannot be centred around imitating the style and aesthetics of some other well-known artist: "brands which have no personality will not tend to be recalled" (Ibid., 203).

In the case of Rautavaara, there was never any real need to change his core brand identity which had been strong and "logical" from the start. According to Rautavaara (1989, 304), all of his most skilled pupils in composition class had a recognisable style or inclination already from the beginning. This is genuine and therefore forms a fitting basis for core identity.

Aaker (2010, 218) points out a risk: when certain ideas and patterns are repeated enough, they lose effectiveness even if they are varied. This poses a challenge when a composer (or any artist) finds the right means or style of expression in his art. In this respect being genuine is the key. Rautavaara comments in 2006 that “receiver can feel the same emotions as the creator of the work at the very moment of its creation” (Hako 2006, 98). If the feeling is genuine and deep, the result is always effective.

4.1.3 Geographical Origin In Rautavaara’s Brand

Brands can be strongly identified to a specific country of origin (Aaker 2010, 82). Since the beginning, Rautavaara was understood by the international audience as a “discovery” (Hako 2000, 238) that had been neglected and hidden in distant geographical corners of Eastern Europe, far away from the European music centres. This would partly explain the originality of his music. Even Rautavaara’s name was exotic and difficult to pronounce. Practical guidelines on the pronunciation of his name were often printed in articles. However, very little emphasis was given on the student years he had spent in America – most American orchestras and artists had no idea about it when commissioning new pieces of music from him. When The Juilliard School of music in New York commissioned a new orchestral piece from Rautavaara for their centenary, the institution had no idea that Rautavaara had been their former pupil (Tiikkaja 2014, 587).

Rautavaara’s catalogue of works includes several works with references to Finnish national epic “Kalevala”, to Finnish mythology and folk music. Themes from the “Kalevala” occupied the composer during the 1980s, but as Rautavaara’s music grew in popularity during the 1990s, the composer gave away from titles suggesting to Finland’s history or mythology. During the 2000s, some of Rautavaara’s compositions were more directly suggesting to America, including “Manhattan Trilogy” (2003). Besides being written for The Juilliard, perhaps the composer had a hope of being at least partly seen as part of the American tradition of composers. Through his opera “Rasputin” (2001–03) and his liturgic work “Vigilia” (1971/1997), Rautavaara expanded his brand towards Russian history and the culture of the Orthodox church, perhaps partly benefitting from some of the misconceptions associated to Finland as an Eastern European country. But most of all the composer took benefit of the rich cultural history. As Aaker points out, national and cultural stereotypes have much power and can be used in a positive way when building a brand (Aaker 2010, 170). Based on these examples, it could be considered that in terms of geographical origins, the composer has in fact worked with multiple identities which are all connected to one unchanging core brand identity (Ibid., 104). This core identity defies time

and place. More than anything, Rautavaara's musical language is universal and not limited to any particular geographic origin.

4.2 Meta-Luxury Branding and Rautavaara

Four pillars of meta-luxury as defined by Ricca and Robins (Ricca & Robins 2012, 27) are: 1.) Craftsmanship, 2.) Focus, 3.) History, and 4.) Rarity. These four pillars are discussed below in detail.

4.2.1 Rarity

Rarity has a great emphasis as the driver of demand (Ricca & Robins 2012, 27). As an example, a symphony written by Rautavaara, or some other great composer, is a work of rarity which cannot be duplicated. Computers cannot be programmed to create symphonies exactly in the style of these composers. If they would, it would still be an *imitation* instead of something original and new. Each item created by such a brand is "unique, both in qualitative and in quantitative terms", and therefore an extremely limited edition (Ibid., 49). In a similar way, in marketplaces, custom-made and handmade products are appreciated and considered particularly valuable and one of a kind (Ibid., 45). In strive for excellence, cost, time and effort are secondary, according to Ricca and Robins (Ibid., 49). Rautavaara echoes this same thought by writing that in the strive for perfection there should always be sufficient time to edit, re-write, and correct own compositions: "'Endless' editing only ends when the score is published from the print" (Rautavaara 1989, 162). When Rautavaara wrote his 6th Symphony for the Helsinki Philharmonic Orchestra, he discovered that the orchestra did not have the necessary funds in their budget to pay him for the work (Rautavaara 2001, 178). But in his strive for quality and artistic vision payment was of secondary importance. For his international breakthrough work, the "Angel of Light" Symphony, the composer spent several months writing it during 1994 and 1995 but received only \$8000 as a fee for its composition (Tiikkaja 2014, 491).

The strive for rarity made Rautavaara to edit later in his career his first two symphonies. Especially the 1st Symphony lacked distinctive personality and was written under the influence of Sergey Prokofiev (1891–1953), Dmitri Shostakovich (1906–1975) and fellow Finnish composer Einar Englund (1916–1999), who were all having a peak in popularity at the time in Finland. This led the composer in 1980s to delete two of the composition's four movements. (Tiikkaja 2014, 163, 170-171 & 173.) Even in the case of his major late creation, 7th Symphony, the composer removed large sections of the work after hearing its premiere. Rautavaara wrote in 2001 that anyone who should try to perform the original

version of the symphony should be “cursed by all the gods of art!” (Rautavaara 2001, 119).

Regarding the value of art, Rautavaara writes that “worthless art eliminates itself automatically, gets forgotten. But great art is never lost, even when drowned, it always resurfaces, sooner or later” (Rautavaara 2001, 151). Rautavaara adds that a composition “either touches you or does not”: inner logic and great care in details do not automatically guarantee quality (Ibid., 182). Real touchstone for a composition is to stay in concert repertoire. According to Rautavaara: “Despite how much ‘marketing’ or investments you make, it has been seen for countless of times that marketing can only bring a ‘product’ into the public attention. After this, ‘demand’ is totally based on the quality of the product. A mediocre product cannot be kept on display even with the strongest means of marketing” (Ibid., 119–120).

Rarity is being challenged by availability (Ricca & Robins 2012, 144) which is further enabled by recent advancements in technology. On the other hand, availability creates opportunities for finding something that otherwise might not have been accessible. The lifespan of a composer is limited. Already this makes their creations rare and limited in nature. According to Ricca and Robins (2012, 145), “meta-luxury sets its own pace and will not be rushed”. Rautavaara had to wait until his 60th birthday in 1988 for his first symphony to be printed and recorded (Rautavaara 1989, 328). As with Leonardo Da Vinci’s (1452–1519) “Mona Lisa”, it is impossible to put a price tag on the artist’s final result: it goes beyond such parameters. With a timeless creation a composer can potentially ensure a steady financial income and his place among the “canon” of composers but even that cannot be guaranteed.

Rautavaara describes his successes simply as “great fun” (Rautavaara 2001, 235). The composer notes (Ibid., 119) that the number of sales of his works are not at the level of rock stars. However, he believes that “the life span and durability might turn out to be - - reverse”. This confirms the meta-luxury concept of long-term goals. Few years after writing this comment in 2001, the composer’s revenues were beyond the level of Finland’s biggest pop and rock stars, as visible in Chapter 1 of this study.

The rarity of Rautavaara’s art is also manifested from the lack of a specific “Rautavaara school” of composers. There are hardly any other composers who are sounding exactly like Rautavaara due to the uniqueness of his style. Only two examples come to the mind of the author of this study: Uljas Pulkkis’ (b. 1975) orchestral works “Symphonic Dali” (2002) and “On the Crest of Waves” (2003), and Estonian composer Tõnu Kõrvits’ (b.

1969) orchestral works, such as “Passacaglia” (2009) and “Hymns to the Nordic Lights” (2011) with their rich orchestration.

4.2.2 Craftsmanship

Craftsmanship is something that is vital for creating masterpieces. It refers to generations and decades of accumulated expertise, tradition, innovation, and knowledge. (Ricca & Robins 2012, 24.) In classical music, writing skilful orchestrations for an orchestra is a particular skill that requires accumulated knowledge and experience. Not only does it require to know each individual instrument’s technical possibilities but also understanding the dynamics between different sets of instruments within an orchestra. Reading a manual on orchestration does not yet give the full capacity to write skilful masterpieces for the orchestra: this is where continuously developing knowledge and craftsmanship comes into picture.

According to Rautavaara, paintings and books can be written through inspiration, but when writing music, one must first learn the craft in order to create a masterpiece (Rautavaara 1989, 273). Rautavaara writes that he wrote his first published works prior to any formal studies in music (Ibid., 48), simply based on intuition and coincidence. Regarding his international award-winning composition from 1954, “A Requiem in Our Time”, the composer states that its success was a mystery as he had not yet accumulated any technical knowledge in writing the work. Still, the work sounded very professional and was technically faultless. (Ibid., 75.) Later this led to a creative crisis as the composer became more and more aware of the importance of technical craftsmanship over intuition. It is only through craftsmanship that can result in unique creations of art (Ibid., 95 & 176). Rautavaara described this period later as “sleepwalking” (Tiikkaja 2014, 77). Rautavaara considered that he could easily be considered as a “self-made man”, but the most important has been his freedom from tradition: taking first steps as a composer without no knowledge in tradition enabled him to first find his own individual style (Rautavaara 2001, 107). Rautavaara writes that the purpose of tradition or ideology should not be creating obstacles against the act of composing (Rautavaara 2001, 254). Rautavaara disagrees that he would have been using various “styles” in writing music. Instead, they were techniques: “I can recognise my own style in everything that I have ever written” (Hako 2006, 13).

Early successes gave the artist necessary self-confidence with a belief that there was enough talent and skill worth cultivating. Already in 1958, the chief conductor of the Cleveland Orchestra, George Szell, had asked for the score of Rautavaara’s “Prævariata”

(1957), one of his first orchestral scores, with the aim of conducting it in New York (Tiikaja 2014, 189). This never happened, but clearly Szell had been attracted by the quality of the work – another indication of Rautavaara's early talent. Still, in the early 1960s, Rautavaara's creative crisis led the composer to re-start from zero in order to acquire the necessary technique and craftsmanship (Aho 1988, 83).

Craftsmanship is also connected to Aaker's discussion regarding the relation of a brand with heritage and to past traditions (Aaker 2010, 196). As Ricca and Robins (2012, 44) point out, craftsmanship, even the most innovative, is always somehow connected to past generations of craftsmanship which are evolving through time. Whether writing with hand on paper, or using computer programs in writing orchestral scores, the method and the language of notation is still the same. When an artist is known for craftsmanship, it is a promise of delivering superb products (Ibid., 45). During the 1960s, Rautavaara went through a large variety of techniques and sought his position in relation to tradition until "finding himself" in his orchestral work "Anadyomene" (1968). His numbered symphonies, starting since the 1950s, were also narratives to the symphonic tradition. After finding his artistic goal, experimenting with new techniques was no longer a necessity (Hako 2006, 34).

Since the 1970s, Rautavaara gave his own fingerprint to the Finnish tradition of the Kalevala epic. Instead of following a traditional path, he brought into Kalevala a combination of Modern structuralism, Mysticism, and National Romanticism. Rautavaara considers that these three elements, his "holy Trinity", have always been present in his writing during all the years of his active career. Rautavaara also modernised the landscape of the music by adding electronic instruments into it. (Rautavaara 1989, 264.) This way both the past tradition and new innovations were simultaneously present. According to Rautavaara, "Innovations are no one's copyright property, but they are the spirit and odour hovering in time – *Zeitgeist*" (Ibid., 175).

Rautavaara describes that while studying in the United States, he received a piece of advice from Aaron Copland, which had been passed down from Nadia Boulanger, Gabriel Fauré, and Camille Saint-Saëns, who had originally received it from Franz Liszt. These are all strong "brand names" in classical music. Rautavaara describes that through this chain of composers he was officially consecrated as part of the Western tradition in music. (Ibid., 157.) It shows that Rautavaara saw himself as a continuation of tradition instead of attempting to demolish it. Rautavaara later writes: "A weak artist - - is afraid of tradition. Even revolutions are traditions" (Ibid., 190). Composers who are always seeking for something "new" are the first ones to become outdated (Ibid., 200). Rather, "a composer should

have the right to possess as his property the whole millennial kingdom of Western art music. It is always present, always fresh in its appearance” (Ibid., 209). Rautavaara argues that a composer’s creation can never be 100% unique but there is always has some reference to past traditions (Ibid., 300). According to Pekka Hako, Rautavaara’s relation to tradition is best visible in his choice of relying on the melody. The use of melody gives a strong narrative element and links him to the whole history of Western music. (Hako 2000, 209.) According to the composer, “innovations” are, in fact, an easy way to conceal one’s deficiencies, especially the lack of creativity (Rautavaara 1998, 19), and that elimination of feeling and intuition means corruption in music (Ibid., 11). Rautavaara writes: “I do not wish to become an evolutionary link in a museum’s exhibition; I rather be an anomaly within the theory of evolution, or a dead end. J. S. Bach was a dead end” (Ibid., 100).

Ricca and Robins (2012, 42) talk about “timelessness” as an element of craftsmanship standing against time. It is interesting that Rautavaara himself often talked about the importance of timelessness. One of his most quoted statements is: “It is my belief that music is great if, at some moment, the listener catches ‘a glimpse of eternity through the window of time’ - - This, to my mind, is the only true justification for art. All else is of secondary importance” (Ondine 2016). In this way, the composer suggests that works of art created by him are larger than life, passing beyond lifetime, even eternal (Ricca & Robins 2012, 46). In this sense, the discussion of timelessness nearly approaches religious terminology. Yet, a composer, even with all the necessary skills at hand, can never know in advance which one of his compositions will have success (Rautavaara 1989, 261).

4.2.3 Focus

The term “focus” refers to purpose and mission, and determination for excellence (Ricca & Robins 2012, 25). Ricca and Robins (2012, 71) find a strong connection between “depth” and unique achievements. Unique achievements in all fields of life, whether science or art, are often no coincidences but the result of tireless efforts and many years of focused work on the topic.

Based on Rautavaara’s writings, there is no doubt that the primary engine of his artistic focus came from a deep psychological or even a biological necessity. Rautavaara describes that already at a very young age he possessed no skill but there was “a desire, a vision of something, much patience and humility” (Rautavaara 1989, 22) although there was no idea on how to manifest it. Later Rautavaara described that chaos in one’s own life and in the surroundings is a good soil for creating art (Hako 2006, 11). Composing offered an opportunity of creating a better world, a safe place to be in (Rautavaara 1989, 36). Through the act of composing the composer was able to handle the trauma of his

mother's death 10 years after the events had taken place (Ibid., 25). The composer tells that he wrote his 1st Piano Concerto due to the trauma of not being a piano virtuoso (Ibid., 251). The composer also mentions about his modest dream of opening a small tobacco shop with a backroom where he could compose during the silent hours when there were no clients around (Ibid., 54). Rautavaara notes that in today's world it is relatively rare that a person can do for his living something that he truly loves (Ibid., 344). The composer claims that it is irrelevant if one's music is appreciated by others or not (Hako 2006, 106).

According to Ricca and Robins (2012, 72), "The works of art that stand the test of time are not the output of amateurs, but of more or less formally educated individuals who spent the best part of their lives creating art." According to Rautavaara, while in business life art comes second, for an artist art must be firmly in first place (Rautavaara 1989, 174). Rautavaara writes: "You must love it more than yourself, more than you love your neighbour, more than you love god, money or fame. If it is not total, it is dilettante" (Ibid., 303). Rautavaara has explained: "My life is not an end in itself, but a medium - - towards creating a world of beauty", and that only those things that promote, protect and respect this goal are worth of personal interest (Ibid., 341). Everything has its cost. The choice of focusing is a lifestyle that results in having no holidays and creates a narrow social life (Rautavaara 2001, 234).

Focusing also means giving attention to one particular field instead of dividing attention to several (Ricca & Robins 2012, 74). Rautavaara's focused determination towards quality can be seen in his endless efforts in editing and re-writing his own works. One particular piece of music occupied him during the 1960s: it exists in eight different versions with various instrumentation before finally becoming a piece for solo organ in 1967 (Tiikkaja 2014, 180). Many artists are skilled not only in music, but also in painting, poetry, or some other form of art. However, only very few can create masterpieces in several fields of art. Splitting focus to several fields of art can take resources away and damage the one particular field where the artist can create lasting masterpieces. Rautavaara was very skilled author and even wrote the libretti to most of his operas. Yet, it was through the means of music that Rautavaara was best able to present his unique personality as an artist with the greatest possible impact. By focusing on music, the composer made the best use of his limited resources of time and energy. The composer describes music as "the meaning of life" for him (Rautavaara 2001, 120), and a "form of existence, not just a profession" (Rautavaara 1998, 23). Rautavaara states that having success is totally "marginal" in importance. Composing is not a work, but "passion" that requires time to dwell even into the smallest details of the process (Ibid., 302.). This could well be described as focusing.

Quoting Ricca and Robins (Ricca & Robins 2012, 74), focus “is the dedication to nurturing excellence, concentrating on what they have always been unique at (depth) rather than seeking exploitation for opportunistic growth (breadth)” by diverting the principal focus towards various goals. Abandoning focus does not automatically destroy the brand, but through time producing works that are less unique and easier to duplicate will dilute the brand’s value as a meta-luxury brand (Ibid., 78–79). This can happen if, for example, an artist decides to shift focus to some form of art where the creations are of lesser quality and therefore less unique. This would make the artist’s brand to appear vulnerable and less unique. In Ricca and Robins (2012, 81) words, when “new additions to the brand’s offering no longer stem from a unique expertise, the brand’s role in driving demand for such categories tends to decrease, with an impact on the overall role of brand”.

De-focusing could also happen when a composer abandons his core artistic values and starts making artistic compromises for profit. In the case of Rautavaara, in early part of his career the composer’s main source of income came from his pedagogic work as a music teacher but he was also obliged to write during his career several works for temporary use based on commissions (Rautavaara 1989, 241–242). Many of these were later withdrawn from further performance – sometimes even immediately after their first performance, as happened in the case of the first two versions of his original 4th Symphony, a work which was later totally withdrawn from his catalogue of works (Tiikkaja 2014, 290). Artistic integrity forced the composer in the 1960s to withdraw three of his four numbered symphonies, reworking his works years later. In addition, a large number of works were started but abandoned before completion. The reason for this was artistic integrity: the works did not represent the composer’s core artistic values and were out of place within his catalogue of works. Some works were originally written for purely artistic reasons, but years later no longer met the composer’s approval. This was particularly true for several early works. The composer actively sought to ban the radio broadcast of certain of his works even when this meant the loss of performance revenues. Rautavaara emphasized that due to his artistic pride he had never allowed a bad composition by him to be performed or aired just for the sake of copyright revenue (Rautavaara 1989, 238). For similar reasons, the composer did not write any new symphonies for a period of 20 years, until his 5th Symphony was premiered in 1985 (Ibid., 239). Until that time, the composer had nothing to add to the symphony tradition and the result would have been artificial or forced.

Third danger in de-focusing could be artist’s high productivity: when several works are being written in fast pace, or simultaneously, artistic focus is being divided between several works. Rautavaara touches the point of productivity and says in his defence that even

“Bach, Mozart, Hindemith, and quite a number of other good role models” have been productive as well (Rautavaara 1989, 242). Besides writing several works, Rautavaara often repeated some of his own themes in his other works. This is not unusual in music history. It is known that many composers battling with tight deadlines have been forced to quote and use material from their earlier works due to lack of time. Rautavaara participated in several music competitions by re-arranging and submitting older unpublished material, or by reworking material from works in progress (Hako 2000, 106). Main reason for the composer was to secure financial stability for him and his family. In 2006, Rautavaara explained: “I do not borrow from others, nor quote their music, but from myself gladly. - - With my own music I do exactly as I wish. - - The reason for self-quotes is not the lack of ideas. Totally opposite is the case: these ideas are sometimes so rich that - - they want to grow, create new nuances, new meanings”. Rautavaara gives examples of motifs which have been developing and growing with new works until reaching their full potential, and explains that his whole production is an “oeuvre in progress” where all of his compositions are connected to each other and together form one piece of art. (Hako 2006, 36.) The composer justifies his decision with aesthetic principles that can be understood as form of artistic integrity. Yet, increased number of self-quotations can take away some of the desired emotional impact. As described by Aaker (2010, 218), when certain ideas and patterns are repeated enough, they lose effectiveness even if they are varied or re-developed. Even if the final result is skilled, they can potentially put the concept of the brand’s uniqueness in danger (Ricca & Robins 2012, 81).

4.2.4 History

Fourth pillar, “history” is a history of meaning instead of mere succession of events (Ricca & Robins 2012, 180). It means having respect for past traditions and preserving them when creating something new and innovative with the purpose of continuing those traditions. History reveals from where the brand is coming from and gives the brand an opportunity to be associated with other iconic brands that have stood against the passing of time, including cultural and economic changes. (Ibid., 108–110.) Therefore, it can be concluded that past history has much to do about the future as well.

Interestingly, Rautavaara took much interest in the concept of time. In his autobiography the composer devotes one full chapter (Rautavaara 1989, 100–104) on the concept of time. Rautavaara discusses how the “Western” concept of time is “linear” and horizontal as opposed to many other civilisations where time is viewed in cycles, and where the past and the present are always occurring simultaneously. When listening to a piece of music the perception of time can change in the listener’s mind. Given the right context, few notes can seem much longer than the few seconds that they actually are sounding. (Ibid., 102.)

Rautavaara presents this as a formula: “the duration of experience = ∞ , while the duration of event = 0” (Ibid., 103). When this occurs, according to the composer, only a “thin wall” separates the listener from eternity and “time can be eliminated” (Ibid., 104). The composer uses similar words when describing religion as “inclination towards the eternity” (Ibid., 158). Rautavaara has written that the mission of an artist is to go beyond time by “surpassing time” (Rautavaara 2001, 152). It is hardly a coincidence that the name of Rautavaara’s *last* completed orchestral work from 2015 is “In the Beginning”. Towards the end of the piece the music suddenly stops, as if to continue or to start all over again elsewhere. Similarly, although Rautavaara’s last completed symphony (No. 8) was finished in 1999, he revised and partially rewrote his 1st Symphony in 2003 which had originally been written in the 1950s. As of consequence, there seems to be a transition from the last 8th Symphony to the composer’s 1st Symphony. In his 1st Symphony, two different time layers are therefore being present at the same time: it was both his “first” and “last” symphony.

Rautavaara frequently talks about “the mysticism and meaning of coincidences” in his life (Rautavaara 1989, 147). Through time many meaningless events start to have a more profound meaning and purpose (Ibid., 141). In this way, Rautavaara takes control of his past by creating a meaningful history out of it (Ricca & Robins 2012, 180). Rautavaara mentions that looking back at some of his early works, they were unknowingly “leading way” to future major projects (Rautavaara 1989, 286).

During the last 100 years, the symphony as a tradition has been in crisis. The major composers of the 20th century, such as Claude Debussy (1862–1918) or Igor Stravinsky (1882–1971), can hardly be described primarily as symphonists. For this reason, for Rautavaara’s generation, developing symphony as a form of art seemed an overwhelming task. In this context, for a composer to appear as a symphonist implies respect towards past traditions and is a sign of courage and ambition. Finland is a country with a fine tradition of symphonists – a tradition that seeks continuation.

Rautavaara’s approach to tradition has already been discussed briefly in the previous sub-chapters. Composer Kalevi Aho has studied Rautavaara’s approach to tradition in connection of his essay book “Rautavaara as Symphonist” (1988). Aho finds Rautavaara’s symphonies highly autobiographical and that they are representing the prevailing spirit of the times when they were written (Aho 1988, 75). According to Aho, Rautavaara presents himself already in his early published piano works from the 1950s as a) follower and developer of tradition, b) modernist, and c) mystic (Ibid., 76). Same is true to Rautavaara as a symphonist: Aho describes Rautavaara’s 1st Symphony as having been influenced by Dmitry Shostakovich’s and Sergey Prokofiev’s works (Ibid., 76).

In addition to these influences presented by Aho, we could add Olivier Messiaen's (1908–1992) influence on some of Rautavaara's mystic piano works. Yet, as suggested by Aho (1988, 77), all these influences are being "filtered" through Rautavaara's own unique personality and there is "nothing spurious" about his creative work. No composer is totally immune to the influences and times that surround him. Aho finds that already the very opening of the 1st Symphony is highly individual, "Rautavaarian" in style, and that in this work all the future characteristics of Rautavaara's music are easy to find (Ibid., 79). Rautavaara's Symphony No. 2, according to Aho, is an anti-thesis to the first one: "they are so totally different it would be hard to tell they are by the same composer" (Ibid., 79). Aho describes that if the 1st Symphony owed something to Shostakovich and Prokofiev, Rautavaara's 2nd Symphony shows the influence of Igor Stravinsky (Ibid., 82).

Before writing his 3rd Symphony, Rautavaara studied the symphonies of Anton Bruckner (1824–1896) for a period of one year (Ibid., 83). As of result, with its traditional landscape the work was something totally opposite to his 2nd Symphony. In his 3rd Symphony, two different time layers are interleaved simultaneously: Anton Bruckner's 19th century symphonies and Rautavaara's contemporary era (Hako 2000, 131). Despite of this, everything in the work is recognisably from Rautavaara's pen (Aho 1988, 83). Rautavaara's 3rd Symphony was completed in 1961, but already his Fourth Symphony, "Arabescata", from 1962 was a complete stylistic turn (Ibid., 88). In its modernism it was a culmination in Rautavaara's oeuvre and in Finnish symphonic music in general (Ibid., 90). After completing his 4th Symphony, it took 24 years for Rautavaara to write his 5th Symphony. By the 1980s, writing symphonies was fashionable again, thanks to Witold Lutosławski's (1913–1994) creations of the same era (Hako 2000, 133). This 30-minute work without a real beginning or ending (Hako 2000, 135) is, in Rautavaara's words, a journey from "chaotic opening - - into a state of serenity" (Aho 1988, 100). It could be considered that the 5th Symphony is the route from the modern 4th Symphony into a similar stability that came to be part of his private life (Hako 2000, 138). In his first 5 Symphonies Rautavaara's journey was rich in variety, and he appeared *both* as a traditionalist and a modernist, which for a long period of time made it hard to define him as a symphonist in relation to tradition (Aho 1988, 102). Later, Rautavaara's mystic aspect as a symphonist was reinforced through his 7th Symphony, "Angel of Light" (1995).

In short, Rautavaara's approach to symphony was that each new symphony until the 5th Symphony was an anti-thesis to its predecessor (Rautavaara 1989, 174). Rautavaara revised his 1st Symphony three times. According to the composer, his 1st Symphony had

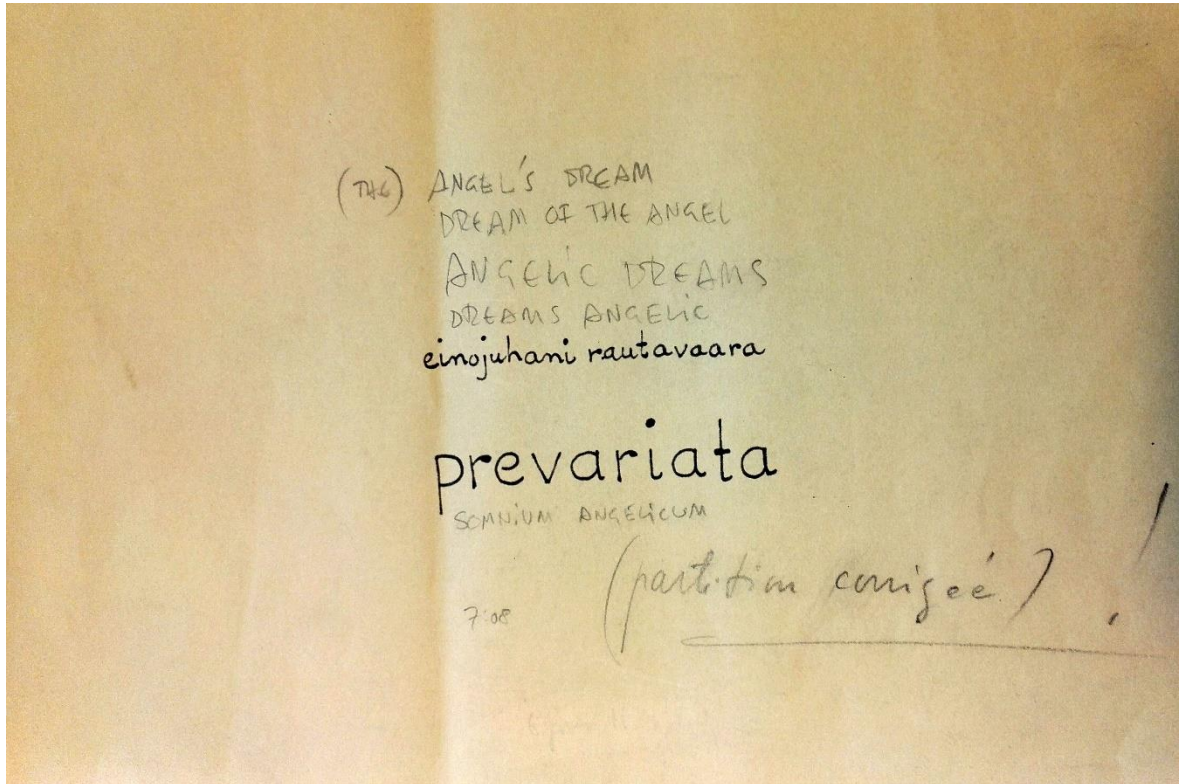
been too much controlled by a “deep respect towards tradition” with the cost of personality (Ibid., 164).

According to Ricca and Robins (2012, 115), brand history is much about storytelling, where customers are taken into an exciting journey. Not only is Rautavaara’s 8th Symphony titled “The Journey” but several other works by him, as suggested by their titles, are in fact visual journeys for the listener: “Book of Visions”, “Towards the Horizon”, “Lost Landscapes”, “Gift of Dreams”, “Isle of Bliss”, “Angels and Visitations”, “Angel of Light”, “Before the Icons”, only to name a few. All these titles are highly visual, and Rautavaara’s brand has a strong emphasis on visuality. These vivid titles create a strong sense of expectation. The composer arouses the imagination of the listener by dropping small hints regarding the actual nature of the music. In addition, all of them are somewhat autobiographic by nature. When following the career of Rautavaara, the listener is drawn to have an interest on how life and events have affected the composer. In this way, the works of art are in a most effective way supporting and promoting the brand story. Since the stories are told to be connected to actual life, they are very coherent. The composer himself claims that some of the names of his compositions have made him to feel “awkward”, and it would have been much easier to write “Piano Sonata No. 2” instead of “Fire Sermon” but he was compelled to include the titles of the pieces: “It would be a fraud - - if I had first written music and then started to think about an attractive name...” (Rautavaara 1989, 247). However, several of Rautavaara’s works have had a history of radical name changes. For example, in 2003, Rautavaara revised and renamed his 1971 composition “Regular Sets of Elements in a Semi-Regular Situation” into “Garden of Spaces”. The re-naming was based on the original name of the exhibition where the piece of art which had inspired the work had been on display. The composer’s 5th Symphony was originally called “Monologue with Angels” but the work changed radically during the writing process and the symphony has never been performed under that title (Ibid., 327). Rautavaara’s 7th Symphony, “Angel of Light”, was originally premiered under the title “Bloomington Symphony” (Rautavaara 2001, 117). Most would agree that the current title of the piece is much more appealing and fitting with the atmosphere of the music. Whatever the individual explanations, the choices of Rautavaara’s titles are often very descriptive and often with a powerful and enigmatic story behind. Another Finnish composer, Jean Sibelius, did something similar when naming an orchestral piece as “Finlandia”: if this composition had been given a more neutral name, such as “Piece for orchestra”, most likely it would have never evoked people’s imagination in a way that it does now.

The author of this thesis has in his personal possession the score of Rautavaara’s “Prævariata”, an orchestral work premiered in Strasbourg in 1958, with the composer’s

own pencil handwriting on the title page (Picture 5). It reveals several names which the composer has likely been thinking as alternative titles for the work: “(The) Angel’s Dream”, “Dream of the Angel”, “Angelic Dreams”, “Dreams Angelic”, and “Somnium Angelicum”. The cover also includes a written text in French, “(Partition corrigée)!” [Corrected score!], indicating that the score has been completed. It is difficult to decipher when the markings have been made. This modernist work went through various phases after its premiere, and Tiikkaja (2014, 253) describes it having been used in 1965 as the second movement in a symphony (the original Symphony No. 4) which the composer later withdrew. In 2003, the composer finally decided to add the piece as part of an orchestral suite “Modificata” from 1957. Based on the title page, where the name of the work still appears in its original form “Prevariata” over “Prævariata”, this score could well be from the late 1950s. It would seem most probable to date the pencil markings somewhere between his first angel-themed composition from 1977 and the final decision regarding the location of the piece in 2003, possibly during the 1990s boom with his angel-themed compositions.

It can be asked, why would the composer consider of adding a mystic title for this composition, which being his first totally Serialist composition has much less mystic nature than majority of his other orchestral compositions? Commenting on his symphony, which included “Prævariata” as one of its movements, the composer stated that the subject of its contents “could not be of interest to the listening public” (Tiikkaja 2014, 253). However, it would seem highly unlikely that the composer would have been thinking of angels when writing any of his works prior to the 1970s. In Aarno Cronvall’s documentary film from 1997, the composer himself mentions his Rilke songs from 1950s as being the only early exception in this respect. In the end, it could be justified that the composer has made the right decision in keeping the work’s original name and limiting the number of orchestral works with an angel theme. Changing the name of the work would have required changes in the very nature of the music. The composer occasionally described words having served as a source of inspiration before writing a piece of music (Tiikkaja 2014, 304), or sometimes emerging during the writing process (Tiikkaja 2014, 611). The title page of the score of “Prævariata” creates a question of the composer branding himself by descriptive titles long after the actual writing process has ended. At the same time, however, there is no doubt regarding the actual quality of the music which drew George Szell’s attention in 1958, as described in Chapter 4.2.2. of this study.



Picture 5. The score of Rautavaara's "Prævariata" with the composer's markings in pencil. (Source: Joel Valkila's archives.)

When it comes to communication, some part of the information always gets lost (Ricca & Robins 2012, 115). Brand stories that are filled with history and meaning are totally unique and cannot be copied or owned by others (Ibid., 116). For a story to be efficient, it has to be repeated as often as possible. In the example of Rautavaara, the composer often seemed to have clear, premeditated answers to any possible questions by interviewers, which to some seemed like pre-memorised answers through which it was very hard to reach his inner self (Lebrecht 2016). It could be seen as a sign of a thoroughly thought strategy in communications where the brand story is being repeated on every possible occasion to ensure that no part of the information gets lost. The only threat and real challenge for storytelling is when information speaks against the story that has been transmitted. Another challenge for a brand's storytelling is to sound as fresh and compelling as some decades, or centuries, ago. (Ricca & Robins 2012, 117.) The composer himself was perfectly aware of this aspect and noted that nobody truly remembers the composers of past centuries, not to mention those of the Medieval times. As times change also culture changes, and they no longer sound fresh. (Rautavaara 1989, 131).

4.3 Cultural Branding and Rautavaara

According to Holt, "the greatest opportunity for brands today is to deliver not entertainment, but rather myths that their customers can use to manage the exigencies of a world

that increasingly threatens their identities” (Holt 2004, 221). According to Rautavaara, “works of art are collective dreams” (Rautavaara 1998, 13). Rautavaara describes himself as “Bringer of myths” (Rautavaara 1989, 220) and opera as the greatest form of art for offering “myths” (Ibid., 283). Pekka Hako describes (Hako 2000, 93) that Rautavaara through his art is “fulfilling his own personal myth”.

Like Holt, Rautavaara also attacked the idea of entertainment and was reinforcing a deeper meaning for art: “The purpose of an artist is not to amuse, entertain” but, instead, he can be “the messenger of gods, with an access to a sacred place” (Rautavaara 1998, 13). The latter part of Holt’s citation, regarding myths as a form of managing threatened identities, might be viewed as the crucial aspect behind Rautavaara’s story and the reason for his art. The composer, who had lost his both parents by the end of Second World War viewed time before 1939 as “mythical”, and he later drew inspiration to some of his compositions from this era (Rautavaara 1989, 69). After the war, the world had changed dramatically together with its social functions. It was at this time, according to Rautavaara, when he almost by coincidence decided to become a composer: he found a book with composers’ biographies and understood that composing offered a way of creating a safe place from the traumas and social problems of that era (Rautavaara 1989, 36). For Rautavaara, even to read about composers’ lives without hearing their music appeared as works of art in themselves (Tiikkaja 2014, 46).

Rautavaara wrote in 2001: “Life in itself is a fantastic piece of art” (Rautavaara 2001, 8), and that a composer has the capacity of even changing his own past and to distance it securely “into a myth” (Ibid., 103–104 & 252). Rautavaara describes life as “a symphony” where certain “themes are being repeated, constantly growing and evolving, and perhaps reaching a full climax at the end” (Hako 2006, 12). This turned out to be the fuel for his art and seems to suggest to the autobiographic nature of his symphonies. Rautavaara described in 2006 that a composer needs to have a “fanatic need for composing” (Hako 2006, 59). To become an artist is not just an interesting hobby but rather a question of existence. Rautavaara writes: “I rather write operas than live the events myself” (Ibid., 148).

Holt describes that “the story itself must be the centre of strategy, because the quality of the myth - - drives the brand’s identity value” (Holt 2004, 63). The story of Rautavaara might be summed up as a success story with classic proportions: a young man with almost no knowledge in music and with a traumatic past gradually becomes a master of his own medium and of his personal life. Rautavaara writes that “the great stories of life” are not over, but life keeps on repeating them daily in successions of horror and beauty (Rautavaara 2001, 60). The artist seems to suggest that everything is possible, if you simply try

hard enough, believe in yourself and give life a chance. “Ifs” and “what-ifs” are simply a total waste of time (Rautavaara 1989, 131). If we only have the necessary urge, we can all become artists and composers, and whatever we wish in life. Rautavaara writes that composing is 90% work and only 10% talent (Ibid., 302). To make his point even more clear, Rautavaara claims of having cheated on his entry exam for the Sibelius Academy (Ibid., 44–45).

Rautavaara makes frequent references on various literary sources in his works, such as the writings of Edgar Allan Poe (“On the Last Frontier”), Rainer Maria Rilke (Rautavaara’s angel-themed compositions), Ezra Pound (“Cantos” I-V), James Joyce (“A Portrait of the Artist at a Certain Moment”), and Milan Kundera (Symphony No. 8, “The Journey”). Rautavaara also refers to art and history in general and with his citations compels his followers to have a broader view and knowledge on life and arts. Perhaps Rautavaara’s life experience can make him appealing to younger audiences searching for guidance in their artistic or personal lives, while elderly audience can assimilate themselves to similar experiences of past decades, such as the time of war. At no point does Rautavaara as an artist force his own view of the world to others but uses his aesthetic charisma in *persuading* others to adopt it – exactly as described by Holt (2004, 65). Rautavaara writes: “I do not try to impose my ethics to anyone, nor turn them it into a collective norm - - but I hide it like a poet hides his own happiness” (Rautavaara 1989, 341). Rautavaara discusses this topic more extensively in 2001 when he comments: “It has also been said that also my music takes part, offers an alternative: calm, long-term, and internal – so different from the prevailing consumer hysteria and the general fragmentary hustle” (Rautavaara 2001, 149). Here Rautavaara suggests that amid chaos his art can be used by listeners to find peace and calm or, as formulated by Holt, “to manage the exigencies of a world that increasingly threatens their identities” (Holt 2004, 221). This explains the true value of Rautavaara’s art for its consumers. Regarding artist’s “charisma”, Rautavaara thinks that “an artist should have a charismatic relationship with his public” (Hako 2000, 123).

4.4 Rautavaara’s Sonic Branding

Originality is highly valued in all forms of art. The marketplace for art is currently being filled with new works in a never-ending flow. Competition is hard and for an artist or composer to have an individual style or sound is an effective way of separating from competitors. It is also a tool for brand building. Sonic branding is a relatively new aspect of branding alongside traditional visual or graphic branding (Maisky 2017, 1). The terminology is primarily applied to TV and radio commercials where short, few seconds long sonic signals can allow consumers easily to recognise the company that is advertising even without seeing any visual content. In a similar way, but in a broader sense, some of the most

well-known composers can be identified already after hearing few seconds of their music. Rautavaara himself states the importance for a young composer of having a strong individual style or tendency (Rautavaara 1989, 304).

In Rautavaara's case, the composer created an individual language that can often be recognised already after a few seconds of listening. One example is his hymn-like discordant melodies creating a unique tension between harmony and discord. This could well be described as part of the composer's "audio identity" (Maisy 2017, 7).

Rautavaara's first published compositions, "The Fiddlers", starts with a motif of augmented ninths continuing throughout the piece, marked below in red colour (Picture 6).

EINOJUHANEN RAUTAVAARA, op. 1

Pomposo e rustico (♩ = c. 132)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

ff

mf

Picture 6. First page of Rautavaara's first opus, "The Fiddlers" (1952), by kind courtesy of Fennica Gehrman. Melody in augmented ninths played by the first and second violins marked in red.

In this folk-themed composition the idea of the dissonant chord might portray a rural band of amateur players playing music out-of-tune. The beginning is marked "Pomposo e rustico" (Pompous and rustic) and could be understood as gentle irony. The choice also gives a modern touch to a piece that otherwise might be close to conventional folk music, combining tradition with innovation, and showing the composer as a representative of both old and new.

This signature sound came to follow Rautavaara also in his later works. His 1999 composition "Autumn Gardens" starts with similar augmented ninths on the first violins but this time marked "Poetico" (Poetic) (Picture 7). The original meaning has been changed. In

this context, the appearance seems to echo existential anxieties, uncertainties, or bitter-sweet feelings. It is “poetic”, not “rustic”.

Autumn Gardens

I

EINOJUHANI RAUTAVAARA (1999)

The image shows a musical score for the piece "Autumn Gardens I" by Einojuhani Rautavaara, composed in 1999. The score is for Violini I and Violini II. It features a tempo marking of quarter note = c. 92 and a mood marking of "Poetico". The music is marked "con sord." and "pp". Red circles highlight specific notes in the Violini I part, indicating augmented ninths.

Picture 7. The opening passage of Einojuhani Rautavaara’s “Autumn Gardens” (1999) by kind courtesy of Fennica Gehrman. Melody in augmented ninths marked in red.

We can learn that the composer was using similar techniques and choices as in his early works but was adapting and evolving them to a point where the original meaning becomes blurred.

Recognisable musical elements such as style, orchestration, and melody are only some of the elements used in music. Music is a universal language and the pieces written by a composer can be humoristic, happy, sad, aggressive, nostalgic, romantic, or reflect any feeling that a human being can possibly feel (Maisky 2017, 7). Music is said to be the quickest way to an emotional connection (Ibid., 95). Just like products are created for particular needs in mind, people have emotional needs which the music written by a composer can echo. Besides feelings, music can express values and a spirit that the hearer wants to join with and thus provoke an emotional response (Ibid., 188). Maisky’s thoughts remind of Rautavaara’s description that “receiver can feel the same emotions as the creator” when listening to a piece of music (Hako 2006, 98).

As with brands, gradually listeners come to have certain expectations regarding the composer. But this can also serve as a limitation: if a composer would one day radically change his style of writing – his sonic branding –, he would be in danger of losing his listener base. On the other hand, sticking to a certain mood or style in a persistent way through a long period of time can drive listeners away. In business world, companies need to renew themselves and their product offerings from time-to-time and face the challenge of gaining new customers without losing their old loyal customers. Branding is a powerful

tool in this process. In a similar way, composers need to find ways of renewing themselves from time-to-time based on their coherent brand story. Maisky's suggestion for companies using audio branding is to renew it gradually once in two or three years by adapting and evolving, but not completely changing it, and making sure that it supports the brand and its story in a coherent way (Maisky 2017 157). Similar suggestion can also be applied to composers and musicians: artistic quest should never stop but should always be an "oeuvre in progress" (Hako 2006, 36).

Key question in sonic branding is: "Can my customer identify my brand with their eyes closed?" (Maisky 2017, 10). For a composer who wishes to be recognisable, this is a highly important question. If the answer is affirmative, the possibility of becoming a cultural icon is realistic. In the case of Einojuhani Rautavaara, the composer experienced several stylistic shifts. Yet, already in the very first chords of his first published work, "The Fiddlers" (Pelimannit), Opus 1 from 1952, one can recognise the composer's authentic sonic brand. The artist's core essence has remained the same. Consistency over time is key to building strong brands (Aaker 2010, 358).

For any element in music to be somewhat recognisable, it also needs to be somewhat memorable and different (Maisky 2017, 109). Fortunately, each artist is biologically and emotionally unique individual with a unique history and background. This can be used as a fuel in creating something original and memorable. Throughout his career, Rautavaara strongly used his own life experiences, including childhood dreams (Rautavaara 1998, 115), in creating new works of music.

4.5 Rautavaara's Brand in Relation to American Composer Alan Hovhaness

The author of this thesis became aware of composer Alan Hovhaness' (1911–2000) Symphony No. 22, "The City of Lights" (1971), after it was released on an album by Naxos Records as part of its "American Classics" series in 2004. Hovhaness is a non-mainstream classical composer best known for his prolific output which includes 67 numbered symphonies and over 400 opus numbers. The liner notes of the recording comments that "Hovhaness' adoption of non-Western, non-goal-oriented music, set a precedent and served as a model for such spiritual heirs as Steve Reich, Philip Glass and John Adams, as well as Arvo Pärt and Einojuhani Rautavaara" (Lowe 2002).

A classical blogger recounted his first experience with Hovhaness' music (Symphony No. 2, "Mysterious Mountain") while sitting in his car: "I was listening to the local classical station as I pulled into a gas station, and I stayed in the car for close to ten minutes waiting to hear it until the end. At first it sounded like Sibelius – perhaps some tone poem I had

never heard of – but towards the end it slowed down to a crawl, and the shifting harmonies sounded more like Rautavaara, especially with what sounded like arpeggios from the celesta. So that was my guess as the final chords came to a close: Rautavaara. Wrong! It was actually the Second Symphony of Alan Hovhaness, conducted by Gerard Schwartz [sic]” (Imperato 2010). The Gramophone magazine also mentioned in its review of the first recording of Rautavaara’s 7th Symphony, “Angel of Light”, describing the work to be “in line with the symphonic world of Alan Hovhaness, especially in its opening moments” (Jolly 1996).

The second movement of Hovhaness’ Symphony No. 22, “The City of Lights”, is a short 3-minute piece titled “Angel of Light”. Yet, the musical expression of this movement does not bear any distinctive similarities with Rautavaara’s 7th Symphony with the same title. Other movements of Hovhaness’ work do however resemble some of Rautavaara’s orchestral writing, including his “Angel of Light” Symphony and the 8th Symphony.

Listening to Hovhaness’ 2nd Symphony, the sound world of the piece brings to mind the music of British composer Ralph Vaughan Williams (1872–1958) added with a modern touch. It is worth mentioning that in one of his writings Rautavaara briefly mentions Vaughan Williams’ 6th Symphony as one of his favourite compositions since childhood. It is remarkable that many independent listeners seem to find a connection between Alan Hovhaness and the music of Sibelius and Rautavaara. Like many, the reviewer of Stereo Review magazine found Rautavaara’s 7th Symphony to be as if what Sibelius’ 8th Symphony might have sounded, and hints to the third movement of Vaughan Williams’ 6th Symphony alongside with Hovhaness’ works (Hall 1996).

In the United States, Hovhaness had a fame among his circle of influence of having lived in Finland. In an interview from 1983, Hovhaness recalls his travel to Finland as a young composer. Hovhaness stayed in Finland for two weeks meeting with Jean Sibelius at his home in Ainola on few occasions, and eventually started a regular correspondence with Sibelius through the form of written letters. Hovhaness says: “With Sibelius I made that trip to Finland because from childhood I’d always loved his music.” Hovhaness also showed Sibelius a piano sonata he had written while crossing the Atlantic to Finland. Later Hovhaness sent his 1st Symphony to Sibelius as a homage. (Howard & Hovhaness 1983). Hovhaness’ first piano sonata dates from 1935 when the composer was in his early 20s. Most likely this could be the year of Hovhaness’ travel to Finland. Later Hovhaness named his daughter, Jean Christina, after Sibelius (Shirodkar 2020).

Alan Hovhaness' symphonic poem "And God Created Great Whales" incorporating whale sounds together with a symphony orchestra was premiered in New York in 1970. This is perhaps one of Hovhaness' most well-known works. Rautavaara's most performed orchestral composition is his "Cantus Arcticus", a work for bird sounds and orchestra, which was premiered just two years later, in 1972. The concept of both of the works is quite rare in music history. According to Tiikkaja (2014, 606), after writing his "Cantus Arcticus", Rautavaara had been planning a sequel, "Cantus Maris", combining whale sounds with a symphony orchestra. It should be commented that Hovhaness' symphonic poem in terms of musical language and melody is, with the exception of the usage of glockenspiel and some of the brass sections reminiscent to Rautavaara's orchestral style, quite far away from Rautavaara or his "Cantus Arcticus", and closer to the world of Vaughan Williams. Rautavaara signed a contract with the American publisher Schirmer in 1977 and his "Cantus Arcticus" had its American premiere in New York during the concert season 1980–81 (Tiikkaja 2014, 396).

Previously, Prokofiev and Stravinsky have been mentioned as sources of influence for Rautavaara's first two symphonies (Aho 1988, 79 & 82) the music still being unmistakably "Rautavaarian". In a similar manner, Hovhaness' art might be mentioned as a source of influence in the background of Rautavaara's 7th and 8th Symphonies as well as some other orchestral compositions. The final movement of Paul Hindemith's (1895–1963) "Die Harmonie der Welt" Symphony (1951) has been seen by some listeners as a source of inspiration for the final movement of Rautavaara's 8th Symphony. This would not be a big wonder as Rautavaara's teacher in composition, Aarre Merikanto (1893–1958), had same publisher as Hindemith (Schott), and Rautavaara makes several references to the music of Hindemith in his autobiography (Rautavaara 1989, 36, 85, 86, 242 & 330). However, the result has again been filtered through Rautavaara's unique artistic personality. It might even be considered that Rautavaara has refined these elements through his compositions.

Based on my research, apparently only once has an orchestral work by Hovhaness been performed in Finland's major cities in symphony concerts: during Los Angeles Chamber Orchestra's first tour in Finland in November 1963, a work by Hovhaness was included in the program (Helsingin Sanomat, 7.11.1963). It seems that a fragment of Hovhaness' "And God Created the Whales" was performed by the Ostrobothnian Chamber Orchestra in Rautavaara's memorial concert just few days after Rautavaara's death in 2016 at the Mänttä music festivals (Kässi 2016). Hovhaness' composition, "Alleluia and Fugue" for strings, had also been performed in Mikkeli in 2014 (Suomen Sinfoniaorkesterit 2014). These concerts seem to be the only occasions when Hovhaness' music has ever been

performed in Finland in symphony concerts. However, two miniatures ballets by Hovhaness, “The Night Chanter” and “Meditation on Orpheus”, were performed, filmed and aired on Finnish television at least twice, in 1965 and 1967, as a Finnish production featuring American dancers. Both occasions received positive press coverage accompanied by images from the performances. (Helsingin Sanomat, 1965a; Helsingin Sanomat, 1965b; Helsingin Sanomat, 1967; Hällström R, 1967.)

It is not known if Rautavaara was aware of Hovhaness’ creative work, but Hovhaness’ 2nd Symphony had been commercially available on LP already in 1958 by the RCA Records label with a number of re-issues in 1964 and 1976 (Discogs 2020). Based on the stylistic similarities and Hovhaness’ connection to Finland, it would seem probable that Rautavaara had some idea of Hovhaness’ creations. Rautavaara had made his first trip to the United States since his student years in 1977 (Tiikkaja 2014, 396) but already his “Cantus Arcticus” from 1972 shows a conceptual familiarity with Hovhaness’ works. Although Hovhaness’ art shows a strong spiritual kinship and musical landscape akin to Rautavaara and Finland’s music, this is not evident in all of Hovhaness’ works, especially some with Oriental themes. No doubt, Hovhaness’ huge productivity has not allowed to evaluate his core artistic brand as a whole and it has been a factor preventing people from getting to know his art. At present, only a dozen of Hovhaness’ 70 symphonies is available on commercial recordings or in a published format.

Classical Music magazine concluded its full-page article on Rautavaara in August 1996: “Koch may have another Rautavaara up its sleeve. - - Disc of works by Alan Hovhaness, the American composer whose nature-inspired orchestral spectaculars have attracted a cult following” (Classical Music, 1996). It appears that in the case of Hovhaness a joint marketing effort together with publishers, record distributors and other associates failed or never took place and therefore failed in creating a global impact. Whatever the reason might be, Hovhaness created a number of masterpieces deserving to be included permanently in symphonic repertoire.

4.6 Rautavaara’s Visual Branding

Visual branding can be analysed through the act of observation of images (Saunders et al. 2019, 414). Images can provide insight that is not accessible through written data (Ibid., 423).

During the early part of Rautavaara’s career, there seems to have existed no visual branding for the artist. Rautavaara was not prominently featured in public and there were only few recordings of his works until the 1970s. Some elements of branding were visible in the

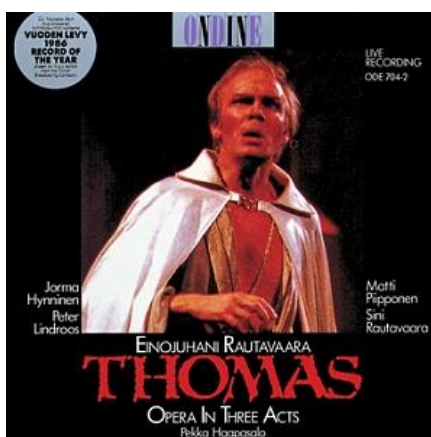
printed scores of his compositions. Both Edition Fazer and Schirmer publishing houses created a monogram logo from the EJR letters taken from the composer's initials. In a similar manner, some well-known composers in the history of art music were adding their monograms on the cover of their published compositions.



Picture 8, 9 & 10. Einojuhani Rautavaara's monogram ("EJR") appearing on the cover of some of his printed scores. Examples of two monograms, Maurice Ravel ("MR") and Claude Debussy ("CD"), as they appeared on the covers of some of their published scores. (Source: Joel Valkila's archives.)

4.6.1 Album Artworks

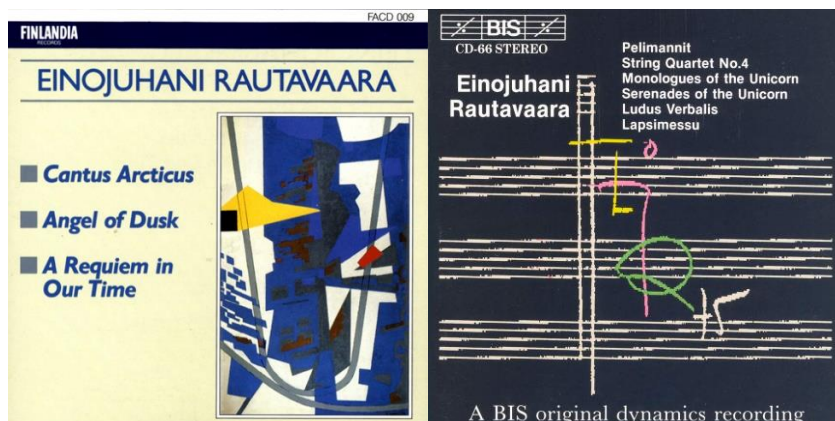
Onndine released its first album of Rautavaara's music in 1986. During the 1980s and early 1990s, the artworks, apart from opera recordings, were often reduced to geometric patterns without a distinctive artistic personality.





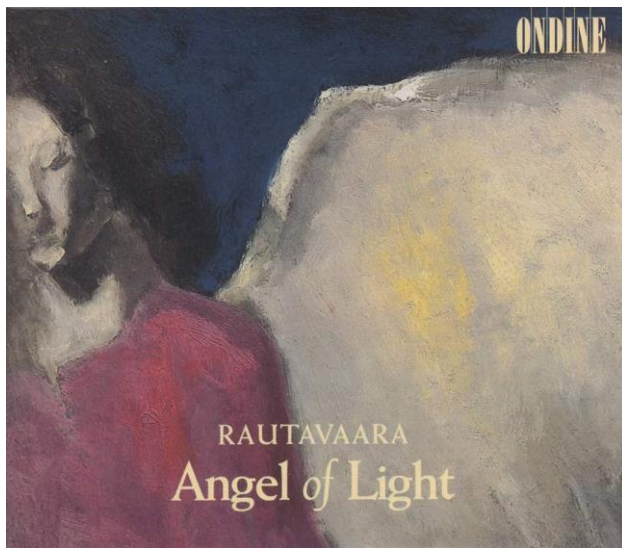
Picture 11, 12, 13, 14, 15 & 16. Ondine's first Rautavaara albums: Thomas (1986); Works for Piano (1988); Vincent (1990); Symphonies Nos. 1, 2 & 3 (1990); Symphonies Nos. 4 & 5 (1990); Piano Concertos Nos. 1 & 2 (1991). (Source: Ondine.)

Other record companies besides Ondine were also struggling to find the core artistic identity of Rautavaara in a suitable visual form. Finlandia Records' album (Picture 17) from 1989 shows an ambiguous geometrical pattern with little or no relation to the actual music. BIS' album (Picture 18) from 1993 shows an empty music stave with a variant of the EJR monogram.



Picture 17 & 18. Finlandia Records' album of Rautavaara's music from 1989 (Picture 17) with BIS Records CD album from 1993 still featuring the EJR monogram in the middle (Picture 18). (Source: Naxos Music Library.)

In 1993, these albums presented above formed the bulk of Rautavaara's music available on the audio market. The visual imagery was still finding its shape. Ondine further released three more Rautavaara albums in 1994, and two new albums in 1995, but the visual jump from geometric patterns to covers painted by Finnish painter Pekka Hepoluhta (b. 1957) is significant (Picture 19).



Picture 19. Pekka Hepoluhta's painting on the cover of the best-selling album of Einojuhani Rautavaara's 7th Symphony, "Angel of Light". (Source: Ondine.)

The choice of imagery seems to be perfectly aligned with the mystic and spiritual nature of Rautavaara's music. Geometric patterns would suggest towards heavy structuralism which had been alien to most of Rautavaara's works since the late 1960s. During the years to follow, Hepoluhta has painted majority of Ondine's Rautavaara covers. Besides fitting with music, the covers are identifiable and individual – just like the compositions. In this way, Ricca's and Robins' (2012, 27) Meta-luxury paradigm of rarity comes into the picture: a rare work of high-quality music is joined with a rare work of high-quality art. Similarly, the importance of the storytelling nature of a brand echoed by Ricca and Robins (2012, 115) and reinforced in Holt's Cultural Branding (2004, 7–8) is being fulfilled with the painting. Undoubtedly, the aim of this new visual look was not only to reinforce the composer's artistic qualities but to make the products of his music easier to *approach* for the public at large. Packaging greatly helped in spreading Rautavaara's music to a large audience. If the composer had kept the work's original name, "Bloomington Symphony", the choice for an angel-themed album cover would have become impossible.

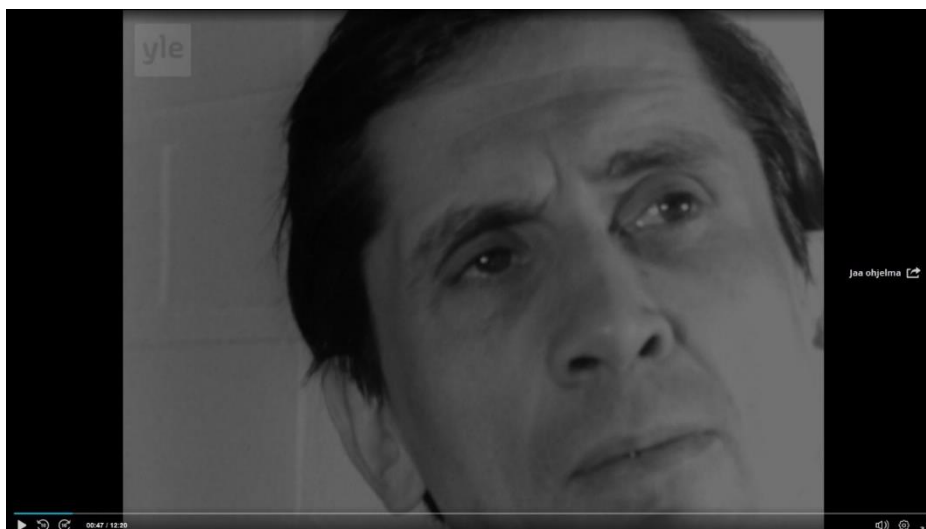
The cover art of the “Angel of Light” album gives a strong emphasis on the visual look. To give the most visual impact, the amount of text has been reduced to just four words: “Rautavaara / Angel of Light”. Rautavaara was not yet a household name and even the names of the orchestra (Helsinki Philharmonic Orchestra) and the conductor (Leif Segerstam) as well as the indication of the work (Symphony No. 7) are missing from the front cover. Rather than being informative, the cover is visual with the intention of attracting the viewers’ attention.



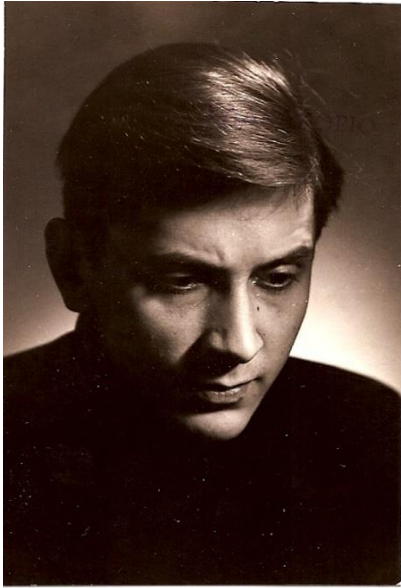
Picture 20, 21, 22, 23, 24 & 25. Selection of Ondine's Rautavaara album covers from 1997 to 2015 painted by Pekka Hepoluhta. (Source: Ondine.)

4.6.2 Rautavaara's Visual Media Image

Rautavaara's visual media presence during the 1950s was extremely modest and the composer made no use of the photos together with prominent American composers and musicians from his years of study in promoting himself. Considering Rautavaara's successes during the 1950s, his visual media presence was surprisingly thin during the 1960s. In 1966, he appeared in Einari Marvia's anthology "Suomen säveltäjiä II" ("Finland's composers II") in the form of a long, illustrated article. From the same year also exists a short film clip of the composer, which is accessible via Yle Areena, the Finnish public broadcasting company's digital archive (Säveltäjäprofiili: Einojuhani Rautavaara, 1966. Yle). The documentary clip portrays him as modernist artist in isolation. The narrator on the clip goes on to describe that "only 1% of the population at best" could claim to understand the music that he is writing.



Picture 26 & 27. Two still images from the 1966 short documentary on Rautavaara featuring him as a distant, isolated, and unapproachable artist. (Source: Yle Areena.)



Picture 28. Einojuhani Rautavaara c. 1960: Thoughtful and distant with colours in black. (Source: Ondine archives.)

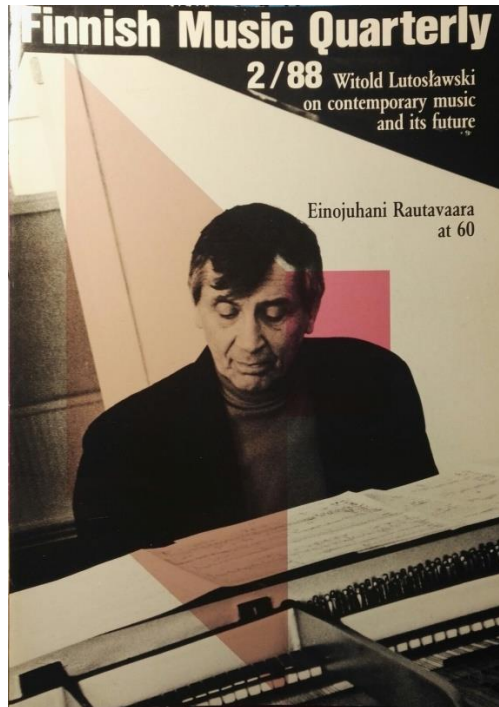
Rautavaara's public image during the 1960s was somewhat in line with the "seriousness" of his avantgarde works of that period (Picture 28). During the 1970s, Rautavaara became known for his works for children's choirs, and an article of him was published as part of a Finnish school music book series. By this time, his music had turned away from modernist experiments and had become noticeably softer and "Neo-Romantic".

Since the 1980s, more PR photos of the composer started gradually to emerge, this time representing the composer dressed in a more official attire (Picture 29). The approach is rather to portray a respected academic professor than a bohemian artist.



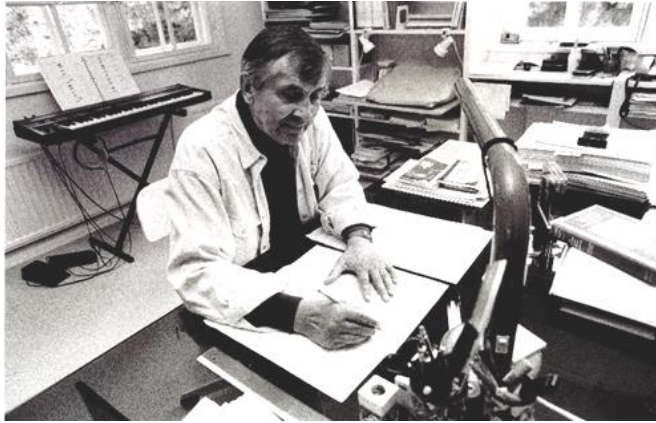
Picture 29. Rautavaara in 1985 portrayed as a respected pedagogue and professor.
(Source: Ondine. Photographer: Seppo P. Turunen.)

In celebration of his 60th birthday in 1988, Rautavaara was featured on the cover the Finnish Music Quarterly magazine (Picture 30). The issue included a long and informative essay on Rautavaara in English, written by composer Mikko Heiniö. The magazine's illustrations showed Rautavaara immersed on playing the piano. There is no eye contact with the reader. The composer's visual appearance is restrained, modest, and cool.



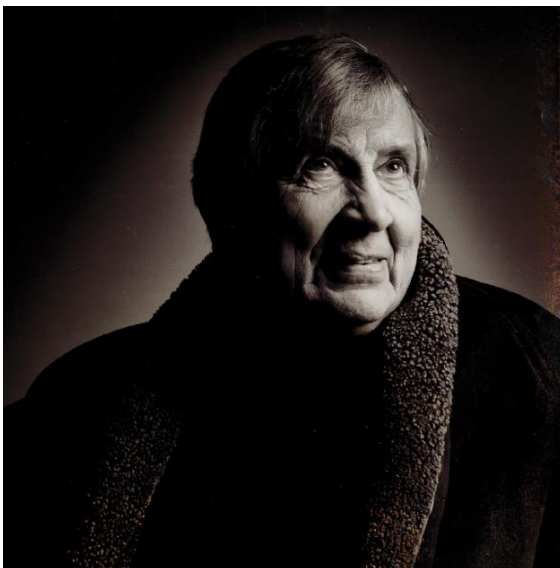
Picture 30. The cover of the Finnish Music Quarterly magazine celebrating Rautavaara's 60th birthday featured the imagery of a restrained artist. (Source: Joel Valkila's archives.)

In 1989, Rautavaara made his literary debut for the large reading audience in Finland with his autobiography. It was re-printed in 1998 and later released as a softcover edition. This was a time when Rautavaara made his coherent artist brand finally widely known to the public. By the early 1990s, Rautavaara's PR photos had become more relaxed in atmosphere and with lighter colours. The 1992 photo by Akira Kinoshita (Picture 31) shows Rautavaara as a traditionalist working with paper and pen but having a new Yamaha DX7 synthesizer in the background. The composer used this instrument in the score of his 6th Symphony, "Vincent". Here the two core elements of Rautavaara's brand, tradition and innovation, are being represented together.



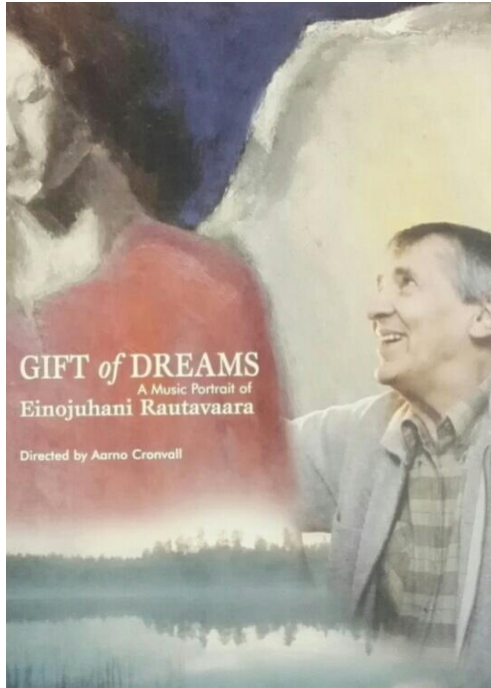
Picture 31. Rautavaara in 1992 while writing his 6th Symphony, “Vincent”. Modern DX7 synthesizer in the background but working with paper and pen. Dark colours have turned into white. (Source: Ondine. Photographer: Akira Kinoshita.)

After the major international success with his 7th Symphony, Rautavaara became more and more known for the Finnish audience from his television and media appearances. In harmony with the mystic nature of his popular symphony, the composer’s PR photos started to reinforce the image of a visionary and warm mystic (Picture 32 & 33).



Picture 32 & 33. Rautavaara portrayed as a visionary mystic in the mid-1990s (Source: Ondine. Photographers: Seppo Sarkkinen, Picture 32; Tuomo Manninen, Picture 33.)

Aarno Cronvall's TV documentary on Rautavaara from 1997, "The Gift of Dreams", shows a content, smiling artist (Picture 34). Contrast to the first Rautavaara documentary film from the 1960s could not be bigger (Picture 26 & 27).



Picture 34. Poster of Aarno Cronvall's documentary film on Rautavaara, "Gift of Dreams" from 1997. Hepoluhtha's "Angel of Light" painting on the background. (Source: Ondine.)

By the 2010s, the imagery of the maestro is echoing life's experience and long heritage. Inner happiness and calmness are prevailing. The spiritual element of light is even more increased, as if descending from the heavens (Picture 35).

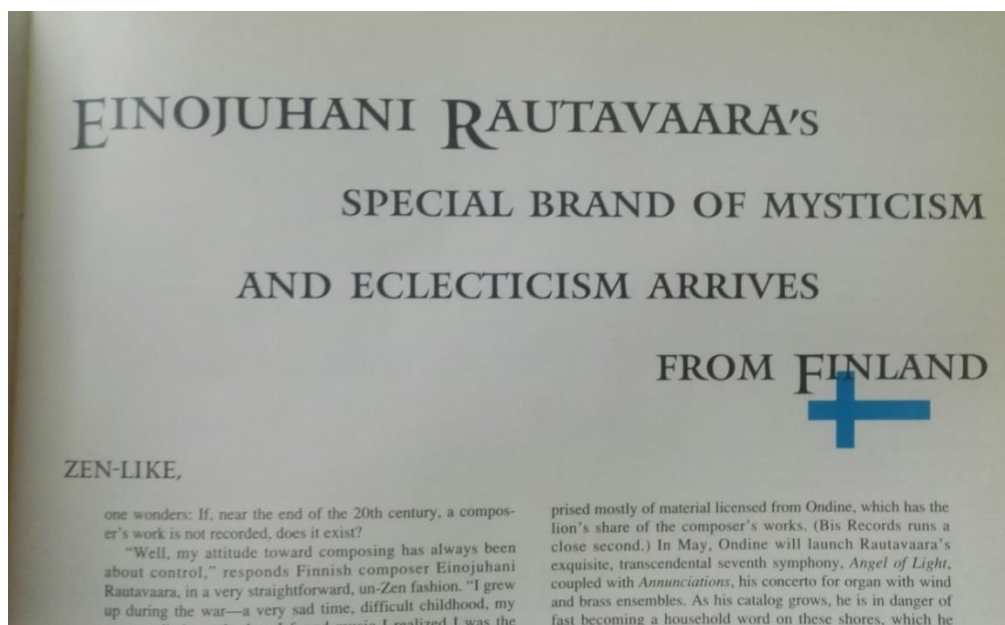


Picture 35. Rautavaara in the 2010s as an aged maestro. (Source: Ondine. Photographer: Tuomo Manninen.)

Since the 1990s, visual aspect in Rautavaara's brand image has been very important and the role of the cover painting in Rautavaara's "Angel of Light" album cannot be underestimated. Rautavaara's visual branding has represented various stages in the composer's creative life. For several years, the composer was searching for his most genuine technique of expression which made the building of a coherent visual branding more difficult. Still during the 1980s and 1990s record labels had difficulties in fully reflecting the composer's brand in a suitable visual format. This was partly because only very few of Rautavaara's works were available on audio formats. With the publication of his symphonies in 1988, it was finally possible to understand the core of Rautavaara's art. Eventually, the visual aspect of Rautavaara's brand finally became harmonized with the composer's music. It is always difficult to re-brand an existing brand. However, Rautavaara's visual imagery before the mid-1990s had been so thin that it was easy to build a totally new and consistent visual brand for Rautavaara.

4.7 Marketing Efforts for Rautavaara's "Angel of Light" Album

Record company Ondine had already released 12 albums of Rautavaara's music before the release of Rautavaara's "Angel of Light" album in 1996. In April 1996, Rautavaara appears on the cover of Classical Pulse magazine published by Tower Records, then one of world's biggest record chains. The heading of the cover story reads: "Einojuhani Rautavaara's Special *Brand* of Mysticism and Eclecticism Arrives from Finland" (Classical Pulse, April 1996, p. 9) (Picture 36).



Picture 36. The heading of Rautavaara's interview from April 1996 highlighting him as a special brand. (Source: Ondine.)

By going through the Ondine archives it is possible to understand to some extent the wide marketing efforts that took place in the mid-1990s in connection with Rautavaara's music. After the release of "Angel of Light" album in 1996, one can find a great surge in the number of press and media releases. The correspondence with Ondine's distributors in North America and in Central Europe seems to have been extremely active based on the numerous copies of fax and email messages which have been preserved in the archives. The archive also includes copies of invitations to various venues mentioning the possibility to meet the composer in person, either arranged by the record company or the Finnish Foreign Ministry. This was especially done in the occasion of a birthday, new release, or a major announcement.

Ondine's archives include dozens of copies of American newspaper articles provided by Jay K. Hoffman & Associate, Ondine's agent in North America, as well as numerous press releases. The newspaper clips include reviews and articles from San Francisco Examiner, Washing Post, The Hartford Courant, Hayward's Sunday Review, Fort Worth Star-Telegram, The Oakland Tribune, San Antonio Express-News, New York Observer, and Buffalo News, to name a few. What is noteworthy is the geographical coverage and the variety of the newspapers.

In order to awake wide interest, Ondine had sent out more than 3 000 free CD samples to retailers, something totally unique for a classical label to do in such a quantity (Classical Music, 1996). The single version of the album, "3 ½ Minutes of Heaven", included a 3 and half minutes long extract from the symphony (Picture 37). The length was specifically designed with radio stations and radio play in mind. (Hako 2000, 238.)



Picture 37. Ondine's Rautavaara CD single from 1996. (Source: Ondine.)

There were good reasons behind attracting radio stations. In the United States, Rautavaara's music was rarely performed by local symphony orchestras and the composer's discography was the only way of getting the composer's music heard nationwide. Based on the marketing plan, Ondine's American distributor also sent 100 audio cassette tapes to the National Public Radio (Tiikkaja 2014, 501).

Playing Rautavaara's music had an impact. Record store chain HMV's London store considered that 80% of the album's sales were coming directly from its in-store play (Classical Music, 1996). In an interview by Helsingin Sanomat in 1996, Rautavaara commented that "even if you would be the most interesting composer in the world, but there would be no recordings, you would not get noticed". In the same review, the managing director of Ondine, Reijo Kiilunen commented: "Rautavaara has substance and a spiritual aspect. The spirit of the time is on our side. Spiritual longing has increased the popularity of a number of composers." (Lampila 1996). It is then no surprise that majority of foreign reviews on Rautavaara were making frequent references to mystical Minimalism and New Age style represented by composers Arvo Pärt (b. 1935) and Henryk Górecki (1933–2010), as well as to Sibelius. Washington Post's article commented on "Angel of Light" that the work is "being promoted as the next mystical-tinged blockbuster to capture the public's imagination and soar to the top of the charts - - [I]t just may make it" (McLellan 1996). According to The Times, Rautavaara "should have broad appeal in these mysticism-oriented times" (Millington 1996). The Independent noted that "Deo Gratias [thank God] Einojuhani Rautavaara is no Holy Minimalist" and his popularity could be a positive indication that "popular taste has moved on from pseudo-medievalist nostalgia to something – dare one say? – maturer" (Johnson 1996). Similarly, the head of Koch International, Ondine's British and US distributor, considered that Rautavaara was a more "mature" alternative for the Minimalistic hype (Classical Music 1996). Koch had become Ondine's American distributor in 1988 and took in a significant way part in the efforts to market Rautavaara's music (Tiikkaja 2014, 460).

Jay K. Hoffman's media releases for the American media include a pronouncing guide on how to pronounce the composer's name ("ROH-tah-vah-rah") and contain a strong emphasis on Rautavaara's direct connection with Sibelius by mentioning Rautavaara carrying "Sibelius' legacy" with a "unique reconciliation of tradition and innovation" (Jay K. Hoffman & Associate 1998). A later Media Release by Jay K. Hoffman & Associate makes a further reference to this by stating: "Forty years ago, Finnish composer Einojuhani Rautavaara was named by Jean Sibelius as the most promising young Finnish composer - - The numerous recordings - - have led audiences to discover his unique cohesion of formalism and mysticism, and his inheritance of the Sibelius legacy" (Jay K. Hoffmann & Associate

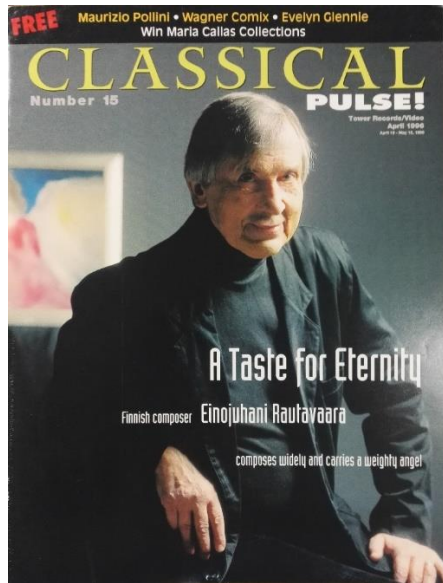
1999). It could be concluded that Sibelius' major fame in North America was actually of great benefit for Rautavaara. Ondine's own English press releases from 1998 do not even mention Sibelius' name but focus on Rautavaara's artistic qualities: "He is the most colourful and ambiguous figure in Finnish music, combining many artistic personae in one, from mystic and romantic to experimentalist and logician" (Ondine 1998).

Earlier, Rautavaara's music had been reviewed quite randomly in foreign medias. In 1991, Classic CD magazine had reviewed Rautavaara's first 5 Symphonies under the heading "Creative Borrowing" and made references to nearly a dozen of different composers that you can hear in Rautavaara's symphonies and added a comment: "Strength of feeling guards his work from plagiarism". The writer cannot deny that the composer's music is "emotionally convincing", and comments on his 3rd Symphony as "a marvellous work which demands the immediate attention of Western conductors". (MacDonald 1991). While earlier press coverage on Rautavaara's music often focused on listing the various influences in Rautavaara's music, after the release of "Angel of Light" Rautavaara's music was suddenly noticed as highly *original* and innovative. Quoting The Guardian's article "A real find among Finns": "The entry on Rautawaara [sic] in the New Grove dictionary, written some 20 years ago, is tepid, merely highlighting the unevenness of his work and citing a whole kaleidoscope of influences. Now, at 70, he has demonstrated that the influences add up to something more" (Greenfield 1999).

Finnish newspaper Helsingin Sanomat interviewed Ondine's PR agent Jay K. Hoffman in August 1995, well before the release of Rautavaara's "Angel of Light" album. Hoffman worked as Ondine's PR agent within the United States. Hoffman tells about himself: "I am not an agent. - - I work as the artists' adviser helping them to plan artistic activity in an increasingly more profound and personal level. I listen to their wishes and help them to understand the needs of the audience." Hoffman also expressed of having interest in artists' visions and acting as their "brother" in music. (Lampila 1995.) For Ondine, Hoffman was an excellent PR strategist possessing a long history with classical music and having the necessary networks for operating with magazines, newspapers, and radio stations. This personal network with the media was a crucial element in the promotion of Rautavaara's "Angel of Light" album.

Combined marketing efforts had a strong audiovisual emphasis. Rautavaara appeared on the April 1996 cover of America's largest classical music magazine, Classical Pulse, with a print of 100 000 copies (Picture 38). It has been claimed that it was the first time when a Finnish artist had been on the cover of an American music magazine (Lampila 1996). An article in the Finnish newspaper Turun Sanomat commented that never before in Finland's

history had a work of music been marketed this extensively for foreign audiences and described Ondine's role as "pioneering" and something totally new and "necessary". Article commented that after listening to the album you could understand why: the work, "Angel of Light", really does "deserve" all its attention. The author points out "visuality" being the most prominent feature in Rautavaara's music: it creates visual expressions in the listener's mind. (Norha 1996.)



Picture 38. Einojuhani Rautavaara on the cover of the Classical Pulse magazine, April 1996 with Pekka Hepoluhta's "Angel of Light" painting in the background. Possibly the first time when a Finnish artist has been on the cover of an American music magazine. (Source: Ondine.)

In December 1997, a TV documentary "Gift of Dreams" directed by Aarno Cronvall was aired on the Finnish national television. The documentary's spoken language is in English and indicates that the documentary had been prepared with the desire of having a wide international visibility. The documentary was later aired in various countries.

Rautavaara was viewed abroad as a major find and eventually also other record labels realized Rautavaara's potential: the years 1998 and 1999 were the most important in number of new releases on Rautavaara's music (Tiikkaja 2014, 538). Only a small portion of Rautavaara's works had been recorded so there was very little competition in the recorded repertoire. Ondine released Rautavaara's music in a steady pace of one or two albums per year, keeping the listeners in expectation of new releases, and thus avoiding the cannibalization of its Rautavaara brand. Ondine signed an agreement which gave the

company rights for premiere recordings, a highly important act for protecting its artist brand from other labels (Tiikkaja 2014, 503).



Picture 39 & 40. Posters of “Angel of Light” prominently displayed in various American record stores. (Source: Ondine.)

After Rautavaara’s “Angel of Light”, two more success albums emerged from Ondine: an album including the composer’s Violin Concerto together with “Angels and Visitations” in 1997, and Rautavaara’s “Vigilia” in 1998. Like “Angel of Light”, both new albums gained high sales figures and received prestigious international music awards. This clearly showed that the composer was not a “one-hit wonder” (Tiikkaja 2014, 503) but a major name within contemporary art music. Future marketing efforts were easier to build on the

previous successes. Album of Rautavaara's 3rd Piano Concerto "Gift of Dreams" was released in January 2000 with a major international classical artist as its soloist, Vladimir Ashkenazy. As Rautavaara's international fame grew with each new recorded masterpiece, it was inevitable that expectations towards his music grew alongside with the increasing number of new commissions. As of consequence, the composer was writing three big new works simultaneously in 2002 and an agent from UK had to be arranged to help with the flow of new commissions (Tiikkaja 2014, 544 & 555). In January 2004, Rautavaara suffered an aortic dissection which led him to a long period in intensive care (Tiikkaja 2014, 577). The composer eventually recovered but with reduced time spent in writing new music.

According to Pekka Hako (2000, 225), Rautavaara's international success was created as a 10-year marketing effort which included printed scores, recordings, and marketing primarily in the English-speaking countries. Already in his autobiography (Rautavaara 1989, 294) Rautavaara had complained that one person alone (Denby Richards) had been doing more things for Finnish contemporary composers than all Finland's government Ministries together in 20 years. True or not, this shows how individual persons can have huge role in supporting a whole nation's arts and cultural heritage. In 2006 Rautavaara mentioned that he had "already achieved everything he had wished during the 1980s" (Hako 2006, 33). Nothing had really changed radically in Rautavaara's art, but the time had simply not been ripe. In 1998 the composer wrote: "In the roulette table of time - - one simply has to wait for his own turn", but "that turn can be over very quickly" (Rautavaara 1998, 19).

Just some years before the success of Rautavaara's "Angel of Light", the Helsinki Philharmonic Orchestra had not been interested in recording Rautavaara's first 5 symphonies, but already in 1994, the orchestra released an album with Rautavaara's 6th Symphony, "Vincent". Several albums of Rautavaara's music had already been released but this too was a sign that the times were finally starting to change. (Hako 2000, 233.) According to Hako (Ibid. 232–234), Ondine's managing director Reijo Kiilunen had a "vision" of a visual marketing plan on Rautavaara which included effective posters and postcards with angels, and for this purpose much time was spent in choosing a cover that was fitting and stylish – just like the actual musical composition. Kiilunen saw Rautavaara's "Angel of Light" symphony as a work where many approachable elements were coming together. Most importantly, Kiilunen had a strong belief in the power of the piece. (Hako 2000, 234.) Key point in Ondine's marketing was not to release an album and then push it into the market, as is traditionally done, but to create strong expectations long *before* the actual release of the album. 150 000 copies of plain postcards of the album's artwork, with no texts on the

cover, were printed well before the release of the album and spread efficiently together inside the pages of printed media and distributed widely in record stores (Hako 2000, 236) (Picture 41). Eventually, this attracted customers' interest, created an expectation for something unique, and many listeners had their expectations met.

It is important to remember that Rautavaara's symphony had existed as a genuine piece of music well before any marketing efforts had been directed to it. The only change that took place was the composer's decision to change the title of the work from "Bloomington Symphony" to "Angel of Light" (Hako 2000, 234–235). Rautavaara's artistic sincerity is also visible in the fact that after finishing his "Angel of Light" he ceased in writing other angel-themed compositions (Hako 2000, 240). Rautavaara has written that "art gets born out of innocence" (Rautavaara 2001, 147). Writing too many angel-themed works would have eventually cannibalized the uniqueness of the brand and would not have been a sincere artistic act. Instead, the composer wrote works in an interesting variety of topics. In 2006, the composer stated: "Although we [composers – J.V.] create unique experiences to people, we should not be throwing ourselves to become conscious fabricants of these unique experiences" (Hako 2006, 106).



Picture 41. One of the 150 000 "Angel of Light" postcards printed by Ondine. (Source: Ondine.)

The steady flow of new albums with Rautavaara's masterpieces within a relatively short time span of few years, works which had been written during the span of several decades,

might have easily created an illusion among listeners of an artist with nearly a supernatural talent of giving a new masterpiece with each new work. By the time of his international discovery, Rautavaara had been experimenting with various techniques for decades but had already reached his final goal as an artist by finding his truest self. The quest of experimenting with new techniques was no longer necessary (Hako 2006, 34). As of consequence, at this stage nothing radically different or new in style or technique was to be expected from composer.

One of Rautavaara's signature traits had been the endless refining and editing of his compositions until the composer considered that they were fitting for performance and publishing. The composer even edited his popular "Angel of Light" symphony after its first performance. Besides writing several works simultaneously, the tight schedules in new commissions and premieres most likely forced the composer to finish and publish works which the composer otherwise might have kept editing and refining for a longer period of time. The author of this study is not aware of Rautavaara editing or modifying any of his new works after their premiere since the "Angel of Light" symphony. This could also be an indication of accumulated craftsmanship. Previously, Rautavaara's philosophy had been that time is the composer's greatest asset: "'Endless' editing only ends when the score is being published from the print" (Rautavaara 1989, 162). It could be claimed that in the early 2000s, the composer was in fact working against his own principles by dividing his focus to several works simultaneously through tight schedules. With his late success – the 2012 Gramophone-winning album of Cello Concerto No. 2, "Towards the Horizon" –, the composer had spent 10 months in writing the concerto (Tiikkaja 2014, 600). This long and focused attention on a commissioned work resulted in an award-winning album and in a musical masterpiece.

Question may arise if the new releases on Rautavaara's music have led into a point of saturation. This does not seem to be the case as shown by the recent recordings of his music by foreign labels: a new recording of his Violin Concerto was released by a French label in 2018, and there appeared a new recording of his "Vigilia" in 2019. The influence of Rautavaara goes even beyond classical music: one of the leading German jazz pianists, Michael Wollny, has a track ("cantus arcticus") dedicated to Einojuhani Rautavaara included in his 2018 trio album "Oslo" (ACT Music 2018). The Rautavaara boom of the 1990s could be explained as a moment of "discovery" and a surprise for the international public, as new major composer had suddenly been found. Today, Rautavaara is already a household name among many orchestras and classical listeners and does not require an introduction in the form of extensive press coverage. With great composers, a point of saturation is never truly reached.





Picture 42, 43 & 44. Composer Rautavaara in Cannes in 1997 together with Ondine's managing director Reijo Kiilunen. Rautavaara's communication with the media was effortless. (Source: Ondine.)

4.8 Number of Performances on Rautavaara's Music

According to Saunders et al. (2019, 624), quantitative statistics can be used as a tool for measuring trends and differences.

The Helsinki Philharmonic Orchestra holds a special place in Finland's music life by being one of the oldest still operating symphony orchestras in the world. It was established in 1882 and has during its long history supported several Finnish artists and composers, including Jean Sibelius. Big portion of Sibelius' orchestral works were premiered by the Helsinki Philharmonic Orchestra. (Helsinki Philharmonic Orchestra 2020.)

Performances by the Helsinki Philharmonic Orchestra might be considered as one way of measuring a composer's prestige. The following information (Figure 2), assembled from concert programs by the Helsinki Philharmonic Orchestra, shows the number of performances on Rautavaara's music since his orchestral debut in 1954 until 2019 (Helsinki Region Infoshare 2020).

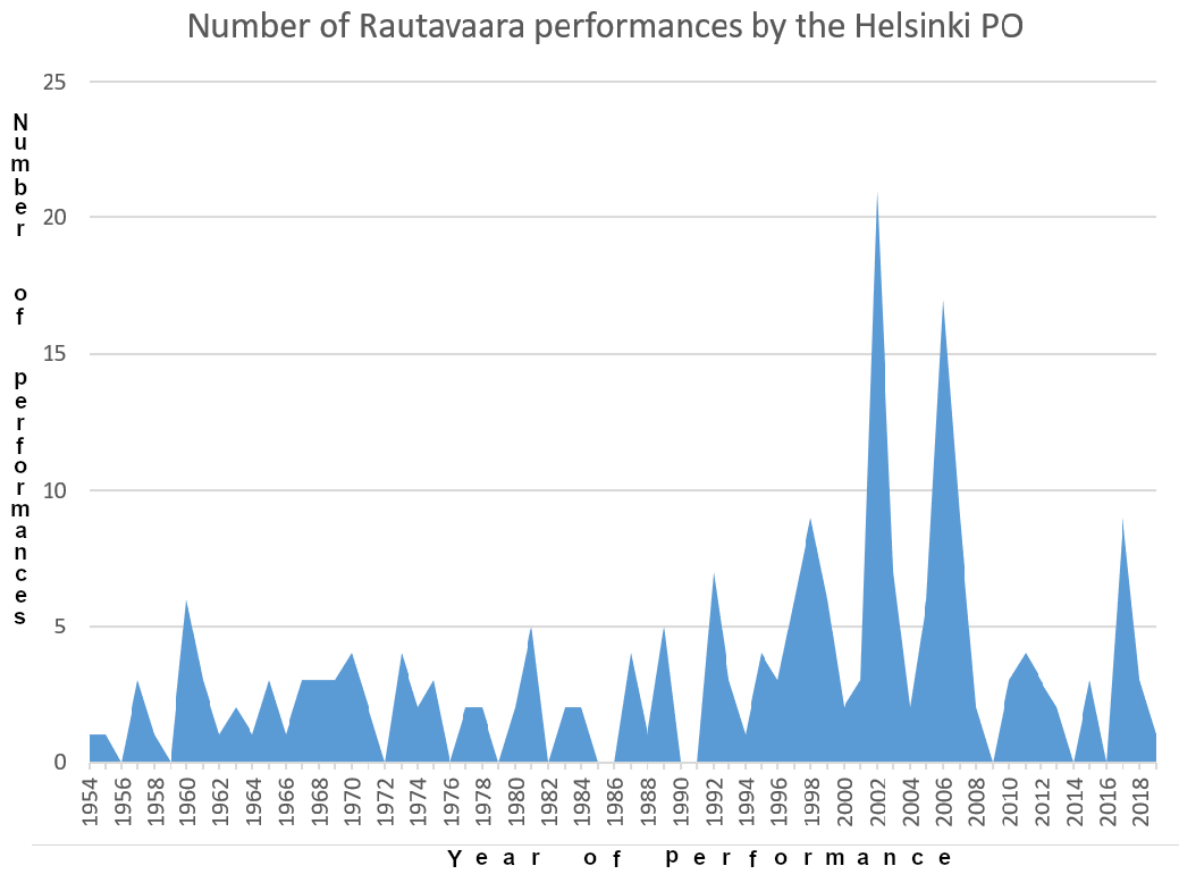


Figure 2. Number of performances (y) on Rautavaara’s music by the Helsinki Philharmonic Orchestra by year (x)

The figure presents all performances on Rautavaara’s music in the concert programs of the Helsinki Philharmonic Orchestra, including songs and chamber music alongside his orchestral works.

Based on the statistics, it can be concluded that the number of Rautavaara performances has been steady during the period between years 1954 and 2019. During a span of 65 years there has been only 13 years without any performances of Rautavaara’s music: 1956, 1959, 1972, 1976, 1979, 1982, 1985, 1986, 1990, 1991, 2009, 2014 and 2016. Based on the graphic, it can be seen that a major surge in the number of Rautavaara performances started in 1992 with two major peaks, in 2002 and 2006. A year without any performances of Rautavaara’s music is a statistical anomaly.

From the year 1992 to 2009, there were no intervals in performances of Rautavaara’s music by the Helsinki Philharmonic Orchestra. Prior to this, the two silent years of performances in the early 1990s can be partially explained by the fact that Rautavaara had been working on his operas “Vincent” (1990) and “House of the Sun” (1991) instead of focusing on new orchestral compositions. The figure does not include Rautavaara’s opera

performances at the Finnish National Opera or elsewhere. During the intervals of orchestral performances in 1985, 1990 and 1991 there were major productions of Rautavaara's operas. In late 1950s, Rautavaara had been occupied by his "Kaivos" [The Mine] opera, and the composer worked on several large choral works in 1971 and 1972. In the mid-1970s, mystery play "Marjatta the Lowly Maiden" was in the writing process. This implies that we can find natural reasons for many of the interval years in orchestral performances of his music. The peak in number of performances in 2002 (21 performances) can be explained by a special "Rautavaara festival" arranged by the Helsinki Philharmonic Orchestra which was the largest retrospective ever of Rautavaara's music (Tiikkaja 2014, 559).

The surge in the number of performances in Rautavaara's music since 1992 can well be understood as the gradual influence of Ondine's releases which had started in 1986. Symphony orchestras often plan concert programs well in advance and often artists are booked for performances even years ahead. Therefore, it was normal that the influence appeared with few years' delay.

The large picture shows that although Rautavaara's music had been neglected by record companies, he still had always been a frequent name in concert programs already well before the 1980s. Based on the number of performances, it might be considered that although there did not exist many recordings of Rautavaara's music, he did enjoy a relative amount of respect and prestige within Finland's music life and had never been totally neglected as an artist.

4.9 Interviews on Rautavaara's Brand & Interview Results

For the investigative question number 2, the author of this study has done an empirical research by interviewing 9 individuals, both male and female. According to Saunders et al. (2019, 436), semi-structured interviews can be conducted through e-mail. Due to the Covid-19 pandemic, which started to impact European countries during the Spring of 2020 when the writing of this study took place, the author chose to approach people one-by-one through the form of writing. The semi-structured interviews were conducted through email with few general open questions accompanied by specific probing questions to each person's affiliate group (Saunders et al. 2019, 458–459).

Table 2. Interviewed people presented in the form of a table

Code	Person's position in relation to Rautavaara's brand building
Person A	Music producer
Person B	Music author
Person HS	Communications manager at Edition Fazer and Warner/Chappell publishing
Person C	Publisher
Person D	Music publisher, executive manager of music promotion, author, music writer
Person E	Composer
Person F	Orchestral manager
Person G	Music retailer
Person H	Music producer

The response rate was high: all individuals who were contacted were interested in the topic and wanted to contribute their thoughts through written answers. Together with the questions, the interviews resulted in over 25 pages of material. The possibility of giving anonymous comments was appreciated but was used only once in giving a critical comment. Respondents included composers, publishers, record retailers, producers, and musicians.

Regarding people's first contact with Rautavaara's music, three respondents remember it happening already in the 1960s (Person E; Person F; Person G). Others did not remember the exact year, or it happened a bit later during the 1970s. Person D's father had known Rautavaara already in the 1940s, and the composer had been a familiar character already since childhood. With this background in mind, getting to know the composer in person and his music during the 1970s and 1980s was a natural choice. This connection led into book projects and created a personal friendship. One respondent (Person G) grew into the music of Rautavaara thanks to the several works of children's music for choir that the composer had written. One respondent (Person C) came to know Rautavaara through a music lesson book while attending primary school. Person G commented that Rautavaara's emphasis on children's music created a situation in which generations of people became familiar or grew into his music already from very early on. Person A remembers of getting to know Rautavaara's music already in his early teens through a sister who had been singing Rautavaara's choir music. According to Person E, the music of Rautavaara was relatively rarely heard still in the late 1960s and mainly through broadcasts of the

Finnish radio. For one respondent (Person F) the first contact with Rautavaara's music was a performance of Rautavaara's "A Requiem in Our Time" in a concert in Carnegie Hall, New York, in 1968. For two respondents (Person B; Person HS), the first contact with Rautavaara's music was his "Cantus Arcticus". Person B recalls the premiere of Rautavaara's "Angels and Visitations" in the late 1970s as having been a major personal event. For Person HS, the first encounter with Rautavaara's music was through a "ghost room" at the Sibelius Academy student party with Rautavaara's "Cantus Arcticus" played on the background. Person H had his first intensive contact with Rautavaara in 1977 when the composer asked him for technical advice in writing a work for the guitar which was using some unusual effects. Upon completion the work became a popular piece among guitarists.

The interviewees were asked to explain the factors behind Rautavaara's success. Great emphasis was given to the nature of Rautavaara's music. When describing the characteristics in Rautavaara's music it was noted by all that his music, even his most modern works, was not very difficult to approach. Person A brings out its genuine mysticism which comes by nature. Person B describes that Rautavaara's music has a relationship with tradition through its clear narrative nature, refined harmonies and melodic lines. According to Person B, the structures in Rautavaara's music are easy to perceive, music has a colourful texture and the listening experience is rewarding. Person C describes that Rautavaara's music is "not particularly modern" but describes it as Neo-Romantic. Person HS mentions the quality of Rautavaara's writing being of the foremost importance. Person E describes Rautavaara's music being "'different', yet approachable to all listeners". According to Person F, Rautavaara knew how to write music for various orchestral instruments and knew what sounded good. Person G mentions that Rautavaara's music has fans within all age groups, from school children to elderly people, and it is approachable also for non-classical listeners. According to Person H, Rautavaara's music "is not the most difficult to approach", but melodic and includes traditional elements, such as tonal harmonies. Respondent also mentions Rautavaara's versatility as a composer.

Person D gives six explanations to Rautavaara's success: 1.) Rautavaara's music has a strong atmosphere and it is not too "difficult" to understand, 2.) Rautavaara's music is ideal for both radio play and concert hall performances and includes a large quantity of orchestral music and concertos, 3.) Rautavaara boom in the 1990s, "thanks to the active role and visionary marketing methods of Ondine's managing director Reijo Kiilunen", led the composer to become a regular name in concert programmes since the early 2000s, 4.) Rautavaara's output includes smaller scale chamber works and choral music which has made Rautavaara a familiar name among young music students – many of his works,

for example the orchestral work “Isle of Bliss”, are suitable for students, 5.) Rautavaara’s visibility within international music media was so prominent that his role as one of the leading contemporary composers of our time became established, 6.) large number of album releases kept Rautavaara’s music constantly available, a factor which in the long-term has been among the most crucial ones.

Person C mentions four elements which create a “jackpot” for the success of a composer: a) conductor who is conducting his works, b) solo musicians who are regularly performing his concertos, c) publisher who is actively printing new scores, and d) record company releasing audio recordings of the new scores. Each one is an essential part of the puzzle and when they come together “more than a sum of its parts”.

Person HS brings out the element of “luck” in Rautavaara’s success: several favourable elements came together in the right place and at the right time. These include high-quality recordings by Ondine, attractive marketing, the cooperation between the publishers and the active work done by the MIC (later FIMIC, Finnish Music Information Centre). To this was added the live performances and radio broadcasts. Rautavaara had a “hit” with his “Cantus Arcticus” which continuously kept his name included in symphony concert programs around the world. In addition, his music was used in film soundtracks. All these elements combined resulted in a unique international success. It would not have been possible to create success simply by having his music printed and published.

According to Person B, Rautavaara has perhaps been the most suitable object among Finnish contemporary composers for marketing efforts: “It is hard to imagine any other composer with such a splendidly comprehensive combination of an interesting personality, colourful music and a suitably wide catalogue of works.” Person C thinks that the boom with Rautavaara’s “Angel of Light” symphony enabled orchestral managers and other decision-makers to take more notice of the composer’s works which resulted in increased number of concert performances and radio broadcasts of his works. Person C describes that Rautavaara’s art eventually created a group of enthusiastic followers who started to advertise it to others – this resulted in an exponential growth in awareness and Rautavaara’s popularity increased spontaneously. Person A mentions that for the record company there were great financial risks involved in the marketing of Rautavaara for a number of years. Eventually the risk turned out to be worth taking. However, the company would have eventually survived after few hard years even if there would not have been no success with the “Angel of Light” album.

Several respondents (Person B; Person E) considered that Ondine's recordings had a crucial role in the international success of Rautavaara's music. Person HS mentions the unique collaboration between Ondine and the Finnish Music Information Centre in the United States, especially in terms of cooperation with radio stations. Person A also mentions the importance of the CD single "Three and half minutes of heaven" specifically created for radio play as being the most important single act of marketing. Person H describes the record label's determination in recording Rautavaara's music combined with a bit of luck and skillful PR together with the cooperation with affiliates, such as the publisher, being the combination behind Rautavaara's international success. The success in Ondine's marketing efforts was due to its long-term planning. Yet, nothing would have been possible without the most important element: Rautavaara's music. Person F mentions the role of Leif Segerstam, the conductor of the Helsinki Philharmonic Orchestra: "It is difficult to imagine a conductor more skilled than Leif Segerstam" when it is about performing Rautavaara's music.

According to Person D, a crucial element was Rautavaara's wide catalogue which had been strong already much before the 1990s and made possible for the record company to release older works alongside with his new works in a regular and steady pace. This both kept the interest on the composer's music alive and created expectations when it was noticed that Rautavaara "was not a one hit composer". New commissions from internationally well-known orchestras and artists were also an important facet. According to the respondent, 80% of the total marketing and promotion work was created and executed by Ondine's managing director, Reijo Kiilunen, 15% by the Finnish Music Information Centre, and 5% by the publishers. Few individuals were "totally sticking their necks out" for the project.

Person G also mentions the album release of the "Angel of Light" having had a major role in Rautavaara's popularity, including its visual look: "Ondine made the right decision in shifting towards - - more individual cover artworks." In addition, the interviewee mentions the importance of visual marketing displays: one of its shop windows featuring Rautavaara's music was chosen as Helsinki's shop window of the year. The marketing material was accompanied by printed material, such as postcards and catalogues. The respondent also remembers the personal visits of the managing director of Ondine drawing attention to the excellence of Rautavaara's recordings. Person A mentions the importance of a combination of "sufficiently 'commercial', yet stylish" cover artworks which were now slightly more conservative than the previous Rautavaara album covers. The painting be-

hind the cover artwork was done with much care together with an artist of growing reputation. Nevertheless, the respondent points out that the most important factor for success was the composer's continuous ability in writing high-quality works of music.

Rautavaara's great communication and social skills come out in many of the respondents' answers. Person A brings out the composer's outstanding verbal talent and his capability of captivating his listening audience in all situations. The respondent also thinks that changes in the composer's personal life made him more relaxed and easier to approach as a person. Most importantly, he understood the importance of stories and was always able to repeat them with equal freshness. Rautavaara was an "ideal partner" in marketing efforts, always willing to cooperate and taking actively part in travels. The dialogue with the composer was regular and open, including several discussions when deciding final names for his new compositions.

Person HS thinks that the importance of the composer's "exceptional" personality cannot be neglected. It had "something hypnotic and impressive", which was also discovered by the media. The respondent, who worked at Rautavaara's publisher, mentions that the composer's visits to the office were always "special events" and even his phone calls were memorable in their verbal talent – even the special tone in his voice. Rautavaara was happy to contribute articles and texts when asked, and PR events included outside contacts who were "attempting to seek into his circle of influence". The respondent thinks that especially the interest of the international press had a central role in his success.

According to Person F, Rautavaara's personality was "absolutely enchanting" and revealed a deep knowledge in arts and history. Together with a great sense of humour, his manner of appearing was "simply fascinating". When given the opportunity, he was always more than willing to tell about his own art. At first, the composer had seemed a bit edgy. The respondent remembers one early encounter with the composer in 1974, when Rautavaara was asked to return back some of the scores of his compositions to the orchestra's archives. Rautavaara had responded: "You might own them and anything you want, but I won't be giving these scores back to you." Based on the respondent's story, it is possible that the composer wanted still to edit some of his earlier works, or to withdraw them from public performance, for the sake of his own artistic integrity.

Person H describes Rautavaara as a verbally skilled "intellectual". According to the interviewee, it was in his nature to talk and write about his own music, and he was able to attract the interest of both his listeners and readers. The impetus might have become out of

financial circumstances, but he was not bothered by publicity nor desperate about attracting it. After gaining total financial stability from his compositions the composer appeared somewhat less in public.

Person D mentions that Rautavaara had the capability of telling about his own works in a fascinating way which led them being repeated in the media: "There was an atmosphere of mysticism surrounding his act of composing." He was available always when needed but his primary focus always remained in writing music: he understood that professionals knew marketing much better than him, and he occasionally asked for opinions when deciding names for his new compositions. The positive changes in the composer's personal life during the 1980s also created a change in the artist's self-image which partially paved way to the international marketing efforts alongside the recordings and publications of his works.

Person E thinks that although composers tend to avoid publicity, no composer would probably decline the opportunity of having a TV or radio interview if someone would simply ask them. Person E thinks that it is "incomprehensible" how few of Finland's major composers have been interviewed by the nation's media. From Sibelius, for example, there exists only one radio interview. In this respect, the appearance of composers Joonas Kokkonen and Einojuhani Rautavaara as hosts for radio programs during the 1970s was something totally new. Person E suspects that Rautavaara's radio programs presenting new contemporary works were often listened due to his intellect personality and it had a positive general impact on his public image. The interviewee describes that from all of Finland's contemporary composers Rautavaara appeared in publicity "more than anyone else and also revealed about his personal life more than all others." This enabled to get rid of some of the prejudices towards contemporary music. The composer seemed more humane and "more normal, opposite to some strange, unreachable creature who prefers to live only inside his own world". Similarly, Person B thinks that Rautavaara was a "special case" in terms of creating a public image and the way he controlled it. The respondent thinks that perhaps Erik Bergman (Rautavaara's close friend and colleague) has been the only similar figure in creating a consistent public image. According to the respondent, it is difficult to assess how much of Rautavaara's public image was created through calculated effort and how much of it was purely subconscious. However, it is possible that through time the composer understood the value of it and became more aware of its importance, especially after completing his autobiography.

Person E thinks that the publication of the scores of Rautavaara's first 5 Symphonies in 1988 was of great impact: Rautavaara had not been generally considered as a symphonist and the importance of this publishing act was showing his value as a noteworthy symphonist. It enabled to see better his development as a composer. Person A believes that it is quite difficult for music publishers to focus on the promotion of just one composer when they are representing several composers simultaneously. Person C considers publication of printed scores as still a very relevant medium of marketing, especially during the 1980s, before the digital age. Publishing the scores of a composer in printed format brings much credibility for a composer. However, Rautavaara's most popular work has for many years been his "Cantus Arcticus" and not his first five symphonies.

Helsinki Philharmonic Orchestra had a major role in the series of award-winning recordings of Rautavaara's music. According to a response (Person F), during 1993–95 the orchestra was having a minor artistic "crisis" as it was operating without a permanent conductor. Rautavaara suited perfectly to fill this artistic "gap". Rautavaara's music was modern but suitable even to the most conservative listeners. When choosing contemporary music to the orchestra's programmes, it was therefore easy to pick up a work by Rautavaara. Performing Rautavaara's works gave the orchestra a clear artistic line. The driving force behind the cooperation was neither the composer nor the orchestra, but the managing director of Ondine, Reijo Kiilunen. His role in planning helped the orchestra greatly in their own artistic planning: it was done long-term and "each step was carefully pre-meditated well in advance". It was an ideal win-win situation for all parties who were involved, and the final success was much more than anyone could have envisioned at the beginning. Still, the project was primarily led by the record company. Person C emphasizes the role of Pekka Hako at the head of the Finnish Information Music Center and his strong vision. The respondent adds criticism on the "deliberate choice" in promoting just one composer in large volumes for the foreign public instead of promoting several composers simultaneously. In his answers, Person A had already disagreed with any possible critics with the argument that it is possible to promote only one artist at a time for the foreign media in an efficient, focused and high professional level.

Person D describes that "Finland's music industry integrated itself as part of the international music industry during the 1990s". Rautavaara was an integral part of the phenomenon which affected other music genres as well. The respondent thinks that the promotion of Rautavaara's music has been a "win-win situation" for all parties who have been involved in it. Most remarkable has been the record label's role in planning the whole framework of marketing to which the Finnish Music Information Centre and Finland's Foreign Ministry joined and brought their own expertise and individual perspectives: "Everyone

benefited.” In addition, during the 1990s, there were two additional sources of funding, ESEK and LUSES (today known as MES, The Finnish Music Foundation, financed by two copyright bureaus, Teosto and Gramex) that provided sponsorship both for the recording and publishing of Finnish music. LUSES supported Finnish music in general and ESEK all music performed by Finnish artists. This helped releasing new music and gave powerful tools which combined together enabled a “competitive advantage” for Finnish music in the international music market. The source of funding for both ESEK and LUSES originated from copyright royalties, especially from the revenues of blank tape levy which had been set up in the 1980s, and which were now given back to the artists through sponsorships and scholarships. Therefore, only a small fragment of the total money spent in marketing Rautavaara’s brand originated from Finnish state funding.

Person A describes how the record label’s marketing efforts were done together with its major distributors and with Jay K. Hoffman & Associates PR agency. Marketing in the United States was the most important geographical part of the marketing efforts and designed in cooperation with the agency. Individual acts of promoting and marketing were also conducted in Europe. Handling the marketing efforts was therefore not a question of random intuition but had required a detailed and carefully planned project sheet. This enabled to proceed with marketing decisions step by step. Person HS also mentions the importance of Jay K. Hoffman & Associates’ marketing activities.

Person D gives a strong emphasis on the importance of face-to-face contacts in the marketing efforts of Rautavaara’s music. Both for the Ondine record label and the Finnish Music Information Centre, face-to-face communication was the most important element in contacting and communicating with people. The record label’s role was to take care of communication with distributors, retailers and the media, while the Finnish Music Information Centre’s aim was to create a general awareness on the composer’s music through its contacts with radio stations, printed media and music festivals. This approach in communication was especially important in the United States and in the United Kingdom. The idea was not to promote Rautavaara’s music due to its “Finnishness” but simply because it is very high-quality music: “Rautavaara simply happened to be born as a Finn.” This work, which was executed during the 1990s, together with the promotion of composers Kaija Saariaho (b. 1952) and Magnus Lindberg (b. 1958), eventually opened international doors also to other Finnish composers. According to the interviewee, this aspect has not always been understood clearly and for many composers, classical music is a form of art that is somehow “above” all marketing efforts. For them to engage in promotion activities on behalf of composers sounds “too commercial”. Outside of Finland the feedback to marketing efforts on Finnish composers has been positive: “Oh yes, Finland does indeed have

several good composers” has been a frequent comment. This has helped in the promotion of other Finnish composers.

Person C considers the role of the publisher in promoting the works of a composer as important. Besides keeping scores and orchestral parts available and sponsoring marketing efforts, it includes active marketing of works to performers and acquiring new commissions for the composers. Besides this, it includes planning the composer’s career as a whole. Publishers actively work within their own network but as there are only few slots available for the performance of new music in concert programmes, the competition is tough. However, the respondent remains positive that “good music will always eventually find its audience”. The publisher made a significant act in purchasing the rights to the composer’s back catalogue of works and by keeping them available through publishing.

Person HS points out to the importance of a publisher actively seeking new commissions for its composers. The publisher’s relation with the composer becomes even more “intensive” in the process of printing new scores. The publisher’s technical capabilities in engraving music scores for print together with other support activities become crucial as the premiere of a new work draws near. With Rautavaara, the relationship with his publisher in Finland was all this, and “even beyond”: the publisher made a deal with HarrisonParrott artist management in order to acquire new contacts and to create even more efficient marketing efforts. Publisher Fazer also hired an agent, Jeremy Parsons, to promote Rautavaara’s works abroad and activated its own distributors and partners in promoting Rautavaara’s music within their own territories. One crucial aspect in publisher’s activities is ensuring that a composer gets all the royalties from the performances of his works both in Finland and abroad. Major investment from the part of the publishing house was the release of a book on Rautavaara’s orchestral music with texts commissioned from Frank Oter accompanied by a CD album provided by Ondine record label. This book was sent free of charge to key contact persons. The publisher frequently engaged in posting free samples of Ondine’s new Rautavaara recordings to key contact persons and the media.

Person D remembers that a significant work had already been done for Rautavaara’s promotion by Edition Pan, the Finnish publisher of Rautavaara’s first five symphonies, during the late 1980s. The publisher had asked from Rautavaara names and addresses of international conductors to whom the composer had professional contacts. As of consequence, dozens of conductors as well as other key contacts received printed copies of Rautavaara’s first five symphonies together with Kalevi Aho’s essay book.

One of the interview questions asked if there had been a conscious effort to build a composer “brand” for Rautavaara. One respondent (Person F) disagrees: the record company had a vision and there was simply a skilled team of professionals at every level, and “they felt the spirit of the time”. Person B thinks that Rautavaara “created a myth” out of his own life and this might be described by some “as creating a personal brand”. This included him emphasizing his dedication to his music and its central role in his existence, and by explaining the mystic nature of the creative process with references as to something supernatural. The respondent views Rautavaara’s relation with the public as a form of “creating a brand and an interesting artistic personality” but also as a real necessity: his public image enabled him to create a secure “wall” behind which he could hide his most private inner thoughts and feelings. “As a form of paradox: by being seemingly open to the world he could hide himself better from the world.”

Person A agrees that a brand was being built. In the marketing there was an attempt to focus on one person instead of focusing on several at the same time. Focusing on one person in marketing communications was the only way of creating larger international attention. Person A concludes that “art does not sell itself”, nor does it create any international fame by itself, or perhaps only on some rare occasions at best. “Rautavaara’s international success was created totally through commercial means.”

The interviewees were asked if a similar kind of marketing and brand-building could be created for other composers as well? Person A believes that it would be possible, but “it would take years”. Essential problem is the falling sales revenue as digital platforms are not able to create sufficient growth. It is now much less viable for a record company to focus its investments on marketing. According to Person E, yes, “if the music is sufficiently good and with a distinct character”. Another answer (Person F) stated: “When a composer knows to compose, other professionals do their own share and cooperation is effortless, something good will always follow.” One answer (Person HS) doubts that a similar effort could be possible as “times have changed” but believes that Finland’s next major international breakthrough composer could very well be some young woman composer. If all elements come together, everything is possible. According to Person B, Ondine’s marketing efforts are definitely worth analysing and should be applied to other composers as well, even if it would not create a similar boom. Person C believes that there is currently a very urgent need for a similar marketing effort. However, the structures within the industry have changed dramatically during the last years. Nowadays projects should be re-designed into funding programmes together with key measures to which all the key players within the industry should commit themselves into.

Person D believes that a similar project would no longer be possible to repeat. Firstly, nothing is created from forcing anything. Secondly, no structure or system automatically creates anything. "What is required is a number of brave individuals with a strong vision and enough courage to implement it." Such individuals could then support the career of a rising composer such as, for example, Sebastian Fagerlund. However, the change within the music industry, including recording and publishing music, is so thorough and radical, and still continues to change, that the channels of activity have totally changed during the last 20 years. In theory, a composer could now approach his potential target group directly without the help of the music industry. Still, some form of professional help would be required, at least when it comes to publishing music, recording it, and finding new commissions for the composer. What made Rautavaara's promotion so unique was the number of participants who took part in the project without any financial interests. The respondent thinks that social media cannot replace the importance of face-to-face contacts. Perhaps, with suitable face-to-face contacts and good cooperation together with the publisher and the record label something similar could still be created. "And what is the measure of success? Financial result? Or creating the widest possible awareness?"

5 Conclusions on Building an Artist Brand for a Composer

This chapter includes discussion on the conclusions of this study.

Professional composers all around the world do not live a vacuum and are dependent on their audiences, whether they are listeners or musicians, as long as they live and have financial aspects to consider. With society's current trends, including changes in technology, a composer's living cannot be guaranteed. As this study has shown, branding theories and models can be efficiently used and applied also to composers in drawing attention to their work as artists. The elements of branding have been particularly successfully used in the case of Einojuhani Rautavaara, whose branding since the late 1980s and mid-1990s had a major impact in the advancement of his international career. Whether we as individuals realise it or not, we all have already created a brand out of ourselves (Montoya & Vandehey 2009, 6). The easiest and the most risk-free way to manage a brand is to be true to one's self (Ibid., 263) and to one's core artistic identity. When this is done in an efficient way, "diluting" one's brand can be avoided (Ricca & Robins 2012, 13).

The process of brand-building is not a question of months, but rather years or decades, or even centuries – more than the artist's own lifetime (Ricca & Robins 2012, 176). Rautavaara's real success began in the late 1980s, when the composer had reached 60 years of age – an age which in many countries marks retirement of individuals from their professional duties. For Rautavaara, this was the moment he had been waiting for his entire artistic career. Retirement was out of the question and the situation resulted in an increased productivity.

Rautavaara's success has proven that classical composers have the potential to match with a nation's greatest pop and rock stars in terms of international success and revenue. This was not created in one night, nor did the composer do it by himself. Branding is a *long-term* process (Ricca & Robins 2012, 27) that requires cooperation. This study shows the importance of cooperation between record labels, publishers, orchestras, musicians, and other key affiliate groups in creating a major impact for a composer's brand. This can be done when all parties understand the benefits from their marketing efforts. If one part would choose to be passive, it would affect the whole picture. But together they are more than a sum of its parts. The active role of few dedicated individuals can play a surprisingly decisive role. Their zeal and determination are needed as the driving force to bring all the elements together. This includes taking risks – and luck.

The focus of everything is still in the composer's music. Marketing is only a means of creation attention towards the art and to support it. When supporting high-quality art, it is important that the support activities are planned and implemented in an equally high professional level, including the visual aspect. As Chapter 4.7 explained, marketing efforts on Rautavaara were largely based on the idea of letting people to *hear* Rautavaara's music. Music then awakened an interest towards the artist. Therefore, the best way for an artist to support his "brand" is to cultivate his own skills, his "craftmanship" (Ricca & Robins 2012, 27), and to analyse with sincerity what are the key strengths and weaknesses in his creative art: what can be improved, and what is beyond the possibility of improvement. Determination for excellence (Ibid., 25) can be a key differentiating factor for an artist. As Rautavaara's example shows, it is possible to create impressive works of music even without any formal studies as long as the artist has a driving passion for creating unique masterpieces.

It is important for a composer to be "different". Artist's mission is to find his own unique personality through which he can create art that is original and to find his place. As Aaker states (2010, 203), brands without personality are not remembered. Genuineness is not calculative. Genuineness of feeling is something that can both support artist's originality and enable to keep their art fresh. Rautavaara eventually found his most suitable artistic role by being both a traditionalist and an innovator simultaneously. His works, both operas and instrumental works, were highly autobiographical by nature which resulted in an increased level of originality. In addition, Rautavaara was able to raise generations of people into his music by writing high-quality works for children and for choirs making himself widely known for many musicians and their family members. Consistency is an important aspect that consists not only of artist's creations but everything that is done or said in public. Artist has the capability of creating his own life into a piece of art. Combining these two aspects, the artist's creations and his own artistic charisma as a person, brings depth and consistency into an artist's brand. Artistically, Rautavaara considered his art to be one whole creation in which individual pieces were only small fragments (Hako 2006, 36). This philosophy greatly helped Rautavaara in being consistent.

Rautavaara's approach to art was part of a bigger worldview or ideology. Rautavaara used repetition (Montoya & Vandehey 2009, 27) in an efficient way in bringing his own view of the world to the public. This way Rautavaara did more than simply offered music for his listeners: he worked as a guide sharing life's valuable lessons and echoed his personal opinions on a variety of topics. Rautavaara has been described as an intellectual, and in this sense, he was able to address like-minded people in various fields outside the scope of classical music. Rautavaara's method of drawing attention to his music was not

through scandals, but through his intellect, and his unimitable personality. Artists should not be shy when speaking out, either through spoken or written language, regarding their own art. The only thing that Rautavaara regretted, was not having been “arrogant enough” at the early stages of his career in speaking more frequently about his own art (Rautavaara 1989, 130). Each opportunity to speak about own art should be carefully used. In addition, Rautavaara understood in a unique way the power of storytelling.

Rautavaara’s excellent communication skills, including a great command of written and spoken English language, alongside a number of other languages, helped him to build comfortable relations with the international media. It is a noteworthy detail that based on the written evaluations by Rautavaara’s future teachers at The Juilliard school of music, they had not been impressed by Rautavaara’s compositions when admitting him to study at the institution but praised his personal characteristics and great communication skills (Tiikkaja 2014, 139–142). Ability to communicate with others can clearly be of great benefit in advancing an artist’s career. In addition, Rautavaara used symbols and myths in an efficient way in his communication. The usage was compelling because they were based on the artist’s genuine experiences.

Rautavaara’s music continues to be performed and recorded around the world. Although there exists a relatively extensive literature on the topic Rautavaara in Finnish, including essay books and biographies, non-musicological literature on Rautavaara still awaits to be published in English and in other languages. Through the medium of a book, it would be possible for listeners and readers in foreign countries to go deeper in their understanding of his artistic brand, including his story, as a whole. In the world of art, all creations by major artists are being catalogued. Similarly, a complete critical catalogue of Rautavaara’s works still waits to be done. This would enable to get a fuller picture of his artistic creations. Without suitable marketing efforts even major artists can gradually become forgotten. A society dedicated in collecting and publishing material related to Rautavaara’s life and works could be a way of actively promoting the works of the artist and keeping his artistic legacy alive. Scholarships, music prizes, music competitions, and composition competitions could also be arranged in connection with the composer’s name.

As long as the human race exists, music is still needed to fulfill the unmet emotional needs of its members, including social and existential anxieties, and can serve as a form of deeply personal self-expression (Aaker 2010, 190). As this study shows, even talented composers cannot do the task all by themselves but need a group of skilled professionals to help them in spreading their art as wide as possible. Key findings of this study suggest

that building a brand for an artist, including for a composer, is a long-term process that requires time and effort. Major results can be achieved when record companies, publishers, orchestras, and other key partners come together to support the artist's brand. Small number of committed individuals can also contribute greatly to the process. The value of face-to-face communication and the importance of creating general awareness towards the brand is highlighted. Sonic and visual branding can have a major role in the branding of an artist. To create a strong and successful brand, the artist should be consistent and genuine, focusing on his own strengths and being proactive towards his key partners' marketing communications. Finding a core artistic identity is essential for an artist. Myths, stories, and symbols can serve as powerful tools in creating a successful artist brand.

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